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MANGAJIN

No. 20



SPECIAL FEATURE

So you want to learn Japanese

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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

MANGAJIN

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Editor's Note

The big news is that MANGAJIN has moved. Our old space was getting a little crowded, and since we plan to grow even more in the next few years, we decided not to renew our lease. At the last minute, we made the move to Marietta, on the northwest outskirts of Atlanta. As No. 20 goes to the printer, we are pretty much unpacked and settled in (but still looking for a place to hang the dartboard). Here's the new address:

200 North Cobb Parkway (Mailing address)
Suite 421 P.O. Box 6668
Marietta, GA, 30062 Marietta, GA 30065

(New phone numbers are shown to the left.)
Subscription Hotline: 800-552-3206

The feature manga in this issue is another story from the popular *Ningen Kōsaten* ("Human Crossroads") series that we introduced back in issue No. 11. The language in this story is some of the most difficult we have ever published, but we hope that our four-line format will make it possible even for beginners to figure out what's going on in the original Japanese.

We got a letter the other day from someone asking for insights on how to read MANGAJIN (see *Letters*, page 3). We offered some suggestions of our own, but as we pondered the matter, we realized that there must be readers out there who have developed innovative ways of using MANGAJIN that we never even thought of. We'd like to publish some of these, and as usual we'll try to get rid of some of our overstock of MANGAJIN T-shirts by offering them as incentives. Please write to "Methods" at the P.O. Box above. Thanks for your continued support.

Vaughan P. Simmons

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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 6668, Marietta, GA 30065. Fax: 404-590-0890

Amateur translators

I enjoy translating manga on my own and would be interested in hearing your methods. Perhaps you could have a feature story on the methods used by your contributing translators.

STEVEN KIES
Ontario, Canada

You're right that it would take an entire feature story to answer your letter. In MANGAJIN No. 19 we interviewed several professional translators, and you would probably find their comments interesting, but none of them are translating manga.

One of the special challenges of translating manga is the frequent occurrence of idiomatic expressions and colloquialisms that can't be translated literally. One way to deal with these is to first say the Japanese out loud; then, maintaining that same "feel/mindset," try saying various English expressions out loud, and see what flows naturally. When a fairly literal translation passes this test, we go with that, but when literal doesn't work, we have to come up with a "cultural equivalent," rather than a translation. The advantage of the MANGAJIN format is that in those cases you can also see the actual words that were used in Japanese—what they literally said.

In the end, we believe the best way to learn translating is by doing it. Our translator oya-kata, Wayne Lammers, also offers this choice bit of advice: "If it works, use it."

How to use Mangajin

I received a sample copy of MANGAJIN, but have not subscribed because I found

it rather difficult to follow. It may be that I did not spend enough time with it, and when my schedule permits, I plan to do so. If you can give me any insight on how to read your magazine better, I would like to hear from you. In the meantime I plan on spending more time with my sample copy of MANGAJIN.

JEFF LIVINGSTON
Grand Traverse Village, MI

We have heard from several "readers" who said they just keep MANGAJIN on their coffee table because of the aesthetic appeal of the cover, but we assume you are looking for more than that.

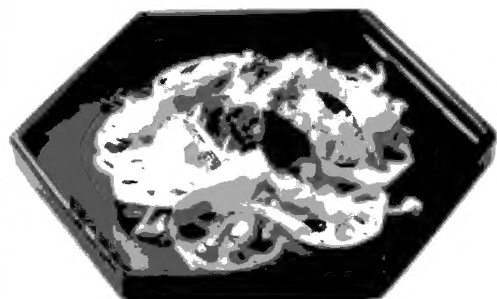
Although MANGAJIN is designed so that even people who know no Japanese can follow the translations, our main target is people who have some basic knowledge of Japanese.

For basic-level beginners, I would recommend first glancing at the manga illustrations to get a feel for what's going on in the story. Then try reading through the transcribed Japanese with as much help as you need from the

(continued on page 20)

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90
I



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piano o tsukaimasu



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BRAND NEWS

A slick slogan and a clever name from the Post Office



3行革命 *Sangyō Kakumei*

A revolutionary slogan: *sangyō kakumei* written 産業 (*sangyō*, "industry") + 革命 (*kakumei*, "revolution") refers to the Industrial Revolution, but the people at Toshiba changed *sangyō* to 3行 (*sangyō*, "three lines") and used this as a slogan for their "revolutionary" new word processor that prints three lines simultaneously. This printer can turn out 230 characters/second as opposed to 70/second for their standard printer.

レタックス *Retakkusu*

Not a great pun, but it's noteworthy that even the Post Office uses clever names for their services. The word *retakkusu* is a combination of "letter" (transcribed into katakana as レター *retā*) and "fax" (ファックス, *fakkusu*).

The main advantage of the *retakkusu* is speed. If you apply at the post office by 3 PM, your message can generally be delivered that same day. The basic charge is ¥510 for one page up to size B4 (approx. 10"x14"), and ¥310 per page after that. You can also send money or flowers along with your *retakkusu*, or, for those who want that special touch, the *retakkusu* can be put on a card with an origami crane that spreads its wings and plays an appropriate melody when opened (for an additional charge of only ¥1,100).



Thanx to: D.C. Palter and Matt Durbin

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 6668, Marietta, GA 30065

MAD★AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he now lives in the U.S., and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

1

2

3

4

別居の際の、荷造りに バッキンガムテープ。

くっつきやすく、はなれやすい。

MADAD

1992
No. 536

コダーマン
宮崎のパンク野郎
似顔絵山上

マッドアマン
狂気の時代

せめて
荷造りぐらゐは
ご一緒に。

英国王室ご愛用、
Buckingumtape バッキンガムテープ

1

別居 の際 の、荷造り に バックingham テープ。

Bekkyo no sai no nizukuri ni Bakkingamu Tēpu.
separation of occasion ('s) packing (purpose) Buckingham tape

When packing for your separation — Buckingham Tape.

くっつきやすく、はなれやすい。

Kuttsuki-yasuku hanare-yasui.
sticks easily-and separates/comes off easily

PUN: Goes on easy, comes off easy. + Easily joined/united, easily separated.

- *bekkyo* is literally “separate living,” and refers specifically to marital separations.
- the particle *ni* indicates purpose in this case, so it could literally be translated as “for the purpose of” → “for.”
- バックingham *Bakkingamu* is how “Buckingham” transliterates into Japanese, and because “-gham” and “gum” come out the same in katakana, it sets up a pun with ガムテープ *gamu tēpu*, literally “gum tape,” which is the name for “gummed tape” in Japanese. The full *Bakkingamu Tēpu* is also a near pun on an alternate name for the tape, パッキングテープ *pakkingu tēpu*, from English “packing tape.”
- *kuttsuki* is from *kuttsuku* (“[something] sticks”) and *-yasuku* is the continuing form of *-yasui*, a verb suffix meaning the action is “easy to do/easily occurs.” *hanare* is from *hanareru* (“come apart/separate/leave”).

2

別居 のほか、離婚、夜逃げ、書類押収 の荷造りにも最適。

Bekkyo no hoka rikon, yonige, shorui ōshū no nizukuri ni mo saiteki
separation in addition to divorce escape by night seizure of documents off/for packing (purpose) also most/especially suitable

Besides separations, it's ideally suited to packing for divorce, escape by night, and document seizures.

また、さるぐつわにもカブレる心配がないので安心です。

Mata sarugutsuwa ni mo kabureru shinpai ga nai no de anshin desu
again/also gag (purpose) also have a rash worry/fear (subj.) not exist because is safe

Also safe to use as a gag since there is no fear of rashes.

- *haka* = “other,” and . . . *no hoka* = “other than/besides/in addition to”
- *yonige* combines the words for “night” and “flight/escape,” for a noun meaning “flight/escape by night/under cover of darkness.” The word was once a largely military term, but today is mostly used to refer to giving one’s spouse, creditors, etc. the slip by simply leaving without notice — not necessarily at night.
- *shorui* = “paperwork/documents/files,” and *ōshū* = “seizure/confiscation.”
- *kabureru* can mean “break out in a rash” or “cause a rash”
- *shinpai* is a noun meaning “worry/concern/fear,” and when it comes directly after a verb it refers to the worry/fear that such an action/occurrence will take place → “fear/worry of . . .” or “fear/worry that . . .”
- *anshin* is a noun meaning “one’s heart is at ease/free of anxiety,” so *anshin desu* means “there is no cause for anxiety” → “[it] is safe.”

3

Diana: せめて荷造り ぐらい は ご一緒に。

Semete nizukuri gurai wa go-issu ni
at least packing about that much as-for (hon.)-together

“At the very least, you should do your packing together.” (PL3-4 implied.)

- *gurai* (or *kurai*) essentially refers to an approximate amount, “about –.” It occurs most commonly after numbers indicating quantity, size, etc., but it can also occur with actions to mean “do at least that much.” In this case *semete* further emphasizes the feeling of “at least” → “at the very least.”
- *go-* is an honorific prefix just like *o-* (in fact it’s often written with the same kanji, 御), but the two are not generally interchangeable. The *o-* vs. *go-* differentiation must be learned on a word-by-word basis.

4

英国 王室 ご愛用、バックingham テープ

Eikoku ōshitsu go-aiyō Bakkingamu Tēpu
England royal house (hon.)-favorite Buckingham Tape

The British royal family’s favorite: Buckingham Tape.

- in speech, one is more likely to hear England referred to as イギリス *Igirisu*, but in print, *Eikoku* occurs frequently, perhaps even more frequently than the katakana name. The kanji name has a more formal feel than the katakana name.
- *ōshitsu*, combining the kanji for “king” and “room,” means “royal family/household.”
- *aiyō* combines the kanji for “love” and “use,” to make a word that literally implies “[someone] loves using [something].” When the word is used to modify another noun (*aiyō no Bakkingamu tēpu* is implied here), it means “regularly used/favorite/trusty.” The verb form would be *aiyō suru*, “use [something] regularly/as a favorite.”

Sugiura Hinako

and the Roots of Japanese Comics

by Frederik L. Schodt

I am frequently asked why Japanese people read so many manga. There is, of course, no single answer. Manga fans will simply say it is because they are “interesting.” Others will say it’s because modern Japanese urbanites spend so much time in environments like trains and coffee shops, where manga are an ideal form of entertainment—portable, quiet, and not too serious. Yet others will claim there’s a link between the visual-semantic element in kanji ideograms and comic drawings, that both are a form of hieroglyphics. All these arguments are to some extent true, but I think the best explanation may be found in history.

The modern Japanese manga, with its sequential illustrated panels and word balloons, is a twentieth-century phenomenon, and did not fully develop until after the war. It is essentially a fusion of Western forms with a long tradition of narrative art that is humorous, fantastic, erotic, and often violent. The first Japanese manga, in fact, is often said to have been *Chōjūgiga*, or the “Animal Scrolls,” a hilarious parody of twelfth-century society, reportedly executed by the artist-priest Toba (1053-1140). Monkeys, frogs, and hares costumed as priests and nobles cavort across yards of a paper roll to tell a story. The spirit of the drawings is remarkably like that of the early twentieth-century animal animation so popular in the United States. Until the end of the Meiji period, *Toba-e*, or “Toba-pictures,” was the main Japanese term for cartoons and comics.

So much of early Japanese art is humorous, entertaining, and fantastic that one occasionally wonders if there has not been a world-wide conspiracy on the part of museum directors to deliberately ignore it. In addition to scrolls which flourished in Japan’s early feudal period, there were monochrome *Zenga* (“Zen pictures”), originally executed as a meditative aid, which became a type of cartoon, and *Otsu-e*, or “Otsu-pictures,” drawings for travelers near Kyoto that started out as Buddhist amulets and also became a mass-produced type of color cartoon.

Almost all art in the early feudal period was created in some sort of superficial religious context, but in the Edo period (1600-1867) as the Japanese feudal system began to change and a money economy emerged among the urban merchant class, art as entertainment came into full bloom. With woodblock printing technology, it could be mass-produced and made available at low cost to the ordinary citizen. *Manga*, the current Japanese word for comics (and cartoons and animation), comes from the famous woodblock master Hokusai Katsushika (1760-1849), who created a fifteen-volume collection of his drawings and sketches called *Hokusai Manga*.

Townspeople in the Edo period were crazy about humorous woodblock illustrations and illustrated humor books. Many of these, although they did not have sequential picture panels and word



The story is set in Edo period Japan, and the style of drawing is reminiscent of that era, but this work is done with the frames and balloons of modern-day manga.

"balloons," bore striking resemblance to modern comics. They usually consisted of twenty or more pages, with or without text, which were bound with thread or opened accordion-style. In the Osaka area, *Toba-e* books, featuring pictures of long, spindly-limbed characters in amusing antics, were the rage. In the early nineteenth century, *kibyōshi*, or "yellow-cover" booklets, proliferated by the thousands. Like modern comics, they grew out of illustrated tales for children and gradually encompassed more and more sophisticated, adult material. Often each page consisted of a drawing, with the text in a block above it, forming an illustrated, running story. Like comics today, *kibyōshi* were frequently published as a series.

When European, and later American, styles of cartooning were eventually adopted in Japan, the traditional forms of humorous art died out, but the love of entertaining, narrative art remained. Most modern manga bear little resemblance to their Edo-period cousins in terms of art style, but there are some direct links between the old and new. With the explosion of manga that has occurred in Japan in

recent years, artists have steadily vied to find new and original means of expressing themselves. Several have begun drawing in "retro" styles.

Sugiura Hinako is a premier example of a young manga artist who has delved into the Edo period for inspiration. In school she studied visual communication and design, and dreamed of one day becoming an art director for commercials. But at the same time she also became increasingly fascinated by feudal Japan. This led her to become a disciple of Seishi Inagaki, one of Japan's most respected scholars of the Edo period. In 1980, she made her debut in the experimental manga magazine *Garō* with a short story set in the Edo period, and ever since then she has been a chronicler of life in old Tokyo, especially the Yoshiwara entertainment district. Descended from a family of kimono makers in Tokyo, she grew up with a rich sense of tradition, and in her own work she has been more than a historian; she has been a virtual apostle of a revived Edo aesthetic. Her Edo period is alive, and thriving, even today. Something of a media celebrity recently (she occasionally

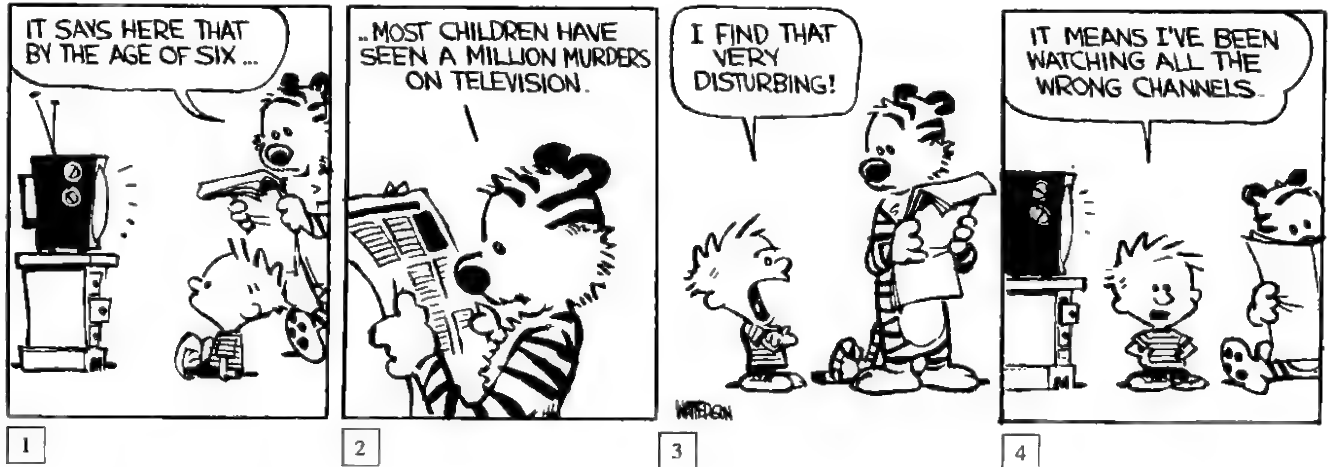
appears on television dressed in a kimono), she also has been called a modern *ukiyo-e* artist.

Sugiura often draws in a pseudo *ukiyo-e* fashion, imitating the style of woodblock masters two hundred years ago. She claims, moreover, that the Edo-period *kibyōshi* illustrated books have been one of the biggest influences on her artwork. Her short story *Hanageshiki Kitsune Kōdan* ("Tales of Foxes at Flower Viewing Time"), published in the early eighties, directly reflects this influence, for in it she not only reconstructs an old fable with careful attention to period clothing and tradition, but she executes it in the old *kibyōshi* format as well. She abandons the drawing pens, sequential panels, word balloons, and typeset text of modern manga for a brush and a traditional narrative layout. Text is hand-lettered in calligraphic style. Her main concession to modern times is to adapt the language—few Japanese would be able to read Edo-period Japanese without a dictionary!

Frederik L. Schodt, author, translator, and regular contributor to *MANGAJIN*, operates out of San Francisco.



A scene from *Hanageshiki Kitsune Kōdan* ("Tales of Foxes at Flower Viewing Time"). This work, published in the early 1980s, is done in the old *kibyōshi* style, with hand-lettered text surrounding the illustrations.



1 **Hobbes:** "It says here that by the age of six..."
 (記事)は言う ここ と 6歳までに...
 → この 記事 によると 6歳 までに...
 Kono kiji ni yoru to roku-sai made ni...
 this article according to 6 years old by (the time)
 • Itは、記事のこと。
 • by the age of...で、何歳までに

2 **Hobbes:** "... most children have seen a million murders on television."
 ほとんどの子供 見たことがある 100万回の殺人 テレビで
 → たいていの 子供 は テレビで 100万回 も の
 Taitei no kodomo wa terebi de hyakuman-kai mo no
 most children as-for TV on 1 million times (emph.) of
 殺人 シーン を 見てきている んだ って。
 satsujin shiin o mite kite iru n da tte
 murder scene (obj.) have seen (explan.) (quote)
 • on television (TV) には冠詞は要らない。

3 **Calvin:** "I find that very disturbing!"
 と思う (記事が伝えること) とても気になる
 → そう聞くと 困っちゃうな。
 Sō kiku to komatchau na.
 hear that when am disturbed
 • find something (sth) + 形容詞 (adj.) で、何が(sth)を何々(形容詞)のように思う。の意味。

4 **Calvin:** "It means I've been watching all the wrong channels."
 意味する 今まで見てきた 全ての間違ったチャンネル
 → つまり、ぼく が ずっと 間違った チャンネル を 見てた ことになる じゃないか。
 Tsumari, boku ga zutto machigatte channeru o mite-ta koto ni naru ja nai ka.
 In effect I (subj.) all along mistaken channel (obj) was watching turns out that does it not?
 • Calvin はテレビで100万回も殺人シーンを見ていないので、他の子供の見ているチャンネルを見ていなかったと思った。ひとりだけ皆のしていることに乗り遅れたかんじ。



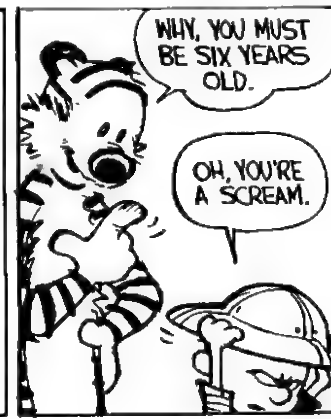
1



2



3



4

1

Calvin: "I've been reading up on paleontology. It's amazing stuff."
 読んできた 古生物学について 驚くべきもの

- 古生物学 の 勉強 を している んだ。すごい んだ よ。
Koseibutsu-gaku no benkyō o shite-iru n da. Sugoi n da yo.
 paleontology of study (obj.) doing (explan.) amazing (explan.)(emph.)
- read up で、勉強(研究)する、読みためる、読んでおく (on = について)
 - paleontology [peiliantaledzi / paeliontol-] 古生物学
 - stuff は、広く一般に「もの」の意味。

2

Calvin: "Scientists can tell how old something is just by analyzing the layers of dirt it's in."
 科学者はわかる それがどれくらい古いか 分析するだけで
 土の層 それが入っている

- 科学者 は、もの が 埋っている 地層 を 調べる だけで、
Kagakusha wa, mono ga umatte-iru chisō o shiraberu dake de,
 scientist(s) as-for thing(s) (subj.) is/are buried in dirt-layer (obj.) investigate only by
 それ が どれくらい 古い か わかる んだ。
sore ga dare kurai furui ka waku n da.
 that (subj.) how much old (?) know (explan.)
- how + adj. + it is で、どんなにそれが何々か(形容詞), の意味。

3

Calvin: "Hey!"
 おい!
 Oi!

4

Hobbes: "Why, you must be six years old."
 (発見) 君は...に違いない 6歳

- ふうむ、君 は 6歳 にちがいない。
Fūmu, kimi wa roku-sai ni chigai nai.
 (exclam.) you as-for 6 years old must be
- Why は、問投詞・感嘆詞で、おや(発見), なあに、きまってるじゃないか、もちろん(自明のことなど)。
 - 帽子の下に指を突っ込むことによって、Calvin についている "layer of dirt" = 「層となった土/泥」を調べているわけ(最後のコマに Hobbes の指先が黒くなっている)。

Calvin: "Oh, you're a scream."
 (感嘆) あなたはおかしい人

- おかしくて たまらない 人 だ ネ。
Okashikute tamaranai hito da ne.
 amusing/funny past endurance person is/are isn't it
- scream はキャツキャツ笑うことで you're a scream = (あなたは)おかしくてたまらない人。



So you want to learn **JAPANESE**

by Ginny Skord

Lately it seems as if the study of Japanese is the only industry that's booming in the United States. High schools that never before ventured beyond Spanish and French have now added Japanese to their curricula: a dizzying array of Japanese language texts are selling like sushi over the counter; Japanese dominates bi-lingual help-wanted listings, and consulting firms and translation services are enjoying a new prosperity. Having somehow shelved their traditional distaste for learning foreign languages, Americans are lining up in droves to study Japanese, while the Japanese are still a little puzzled as to why anyone would want to bother. After all, it's not the easiest of languages to learn, it's not widely spoken outside of Japan, and the Japanese themselves have tried to spare us considerable pain and effort by learning English instead.

Those who do bother studying this sometimes sweetly logical but often exasperating language find that it has its own rewards, ranging from the gratifying ability to decipher restaurant menus and Japanese comics to a whole new way of looking at the world and oneself as well. Language ability alone, however, does not necessarily translate into a high-powered career. Japanese media personalities like

Kent Gilbert or Dave Spector notwithstanding, there are precious few openings for glib but otherwise unskilled *gaijin*. Even Gilbert and Spector are not without considerable talents—including keen instincts for marketing and unabashed self-promotion. Neither American nor Japanese firms hire merely on the basis of linguistic proficiency; unless your dream career is hostessing, Japanese should function as the final clincher on a solid resume.

Once you have committed yourself to learning Japanese, settle in for a long seige. True ability is not won easily, certainly not overnight, or even in several years. A few guidelines and ground rules can help you avoid wasted time, and maximize the return on that investment.

Where to begin (see **OPTIONS . . .** on the facing page).

Prospective students of Japanese now have a plethora of learning options, many of which hardly existed even ten years ago. At one point or another, I've experienced all of the options listed, either as student or instructor, and can neither wholly endorse nor utterly dismiss any one of them. Your choice should be guided by your own learning style, schedule, and budget.

Dealing with your instructor.

Most people teaching Japanese in the United States fall into one of three categories: wives of Japanese employees on a 3- to 5-year assignment; students or assorted mavericks for whom teaching is a lucrative way to subsidize their main avocation; and trained professionals, including both native and non-native speakers. Effective teaching is as much a function of personality and common sense as of credentials, so if your instructor is lively, bright, and knows how to crack a whip when necessary, don't worry too much about academic credentials. In fact, the most prob-

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OPTIONS for Learning Japanese

Option 1: Go to Japan.

Go to Japan and try to "pick it up" on your own. Some people actually achieve passable results this way, particularly if they're young and linguistically talented. If you put yourself into a situation in which you either speak or starve, you're likely to make some progress. This method tends to produce practical, if fractured and ungrammatical, Japanese ability. Once ingrained, however, bad habits thus acquired are extraordinarily difficult to break, so you're better off combining your on-site learning with a more systematic approach.

Option 2: Take a class.

Whether in Japan or abroad, joining a class is standard procedure. Classes vary tremendously in size, ability of instructor, cost, and composition; you should investigate before committing. If possible, observe a class. Do you hear any English spoken? Bad sign. Does the instructor dominate the class? If the instructor speaks more than 30% of the time, you're not going to get in much practice of your own. How many students in the class? Class size can vary from intimate groups of three or four to mobs of thirty to forty. Are there separate smaller drill sessions? If groups larger than ten or twelve comprise the bulk of class time, you're wasting time unless your only goal is to become skilled in passive listening. How are responses elicited? Students should be called on at random, after a question is posed, so that everyone is equally likely to be called upon. Get a feel for the pace—it should be brisk but not overwhelming. What kind of atmosphere predominates? A certain amount of tension is unavoidable, but throat-slitting competition is counterproductive. The more mutually supportive and enjoyable the class, the more you'll learn.

The most obvious place to start looking is a local college or university, which is the most likely to have trained instructors and an established program. Tuition at private institutions can be high—from 200 to over 400 dollars a credit hour. If you don't need the college credit, you might be able to lower the cost by registering as a non-credit student. Tuition at state and community colleges

tends to be less expensive, but it's harder to predict class size. Once enrolled, if you sense that a class isn't for you, most places will refund the bulk of your tuition if you drop within a week or two after class starts.

Some colleges offer special language immersion weekends, but don't expect to get very far if you're a beginner. Steer clear unless they offer a graduated series of such weekends. These programs are best for polishing up rusty skills, not for forming new skills from scratch.

Local adult education programs are another good source. Here you'll find courses like "Conversational Japanese" or "Japanese for the Tourist." These are usually one-shot deals—however good the course, attrition rates are high among adults with only a casual interest, and there probably won't be enough students to justify a sequel. Still, the programs offer an inexpensive way to commence your study and find out if you want to continue in a more serious vein.

Most major cities now have Japan-America societies or like organizations, most of which offer some form of language instruction, or, if not, can point you in the right direction. In New York City, for example, the Japan Society runs a staggering array of classes at fairly modest rates. For specifics, check with the local Japanese consulate or businesses that cater to a Japan-oriented clientele.

And then there are the commercial language schools. Tuition may be steep, but class size tends to be small. Be warned, however, that in many cases the instructors seem to be hired merely because they are native speakers. There are a number of such schools in Japan, and the only advice I can offer is to visit before you plunk down your hard-earned tuition.

If none of the classes you investigate seems to suit your needs, you can create your own class by gathering other like-minded individuals and hiring a private instructor (see option 3 below). The biggest problem here is that your fellow students may soon become disenchanted with the entire project, leaving you stuck with the instructor and the bill. Japanese affiliated companies or those that have significant dealings with Japan are usually willing, if not eager, to sponsor classes by providing meeting space and possibly tuition, so it's worthwhile checking with your personnel de-

partment to see what can be arranged.

Option 3: Engage a private tutor.

Your most likely candidates are moonlighting instructors from established programs. Universities with applied linguistics programs usually have more than a few Japanese students; post a sign at the department office. Signs in stores and locations frequented by Japanese will yield at least a few responses. In major metropolitan areas, expect to pay \$30-60 an hour. In addition, you might want to pay a certain amount of "earnest money" up front, just to seal the deal, although in this country most Japanese wouldn't expect it. If finances permit, schedule your sessions to meet at least twice a week; less than that only allows you to forget more between meetings.

Option 4: Join a language exchange.

This extremely inefficient method is almost guaranteed to create sore feelings for at least one party. "You teach me Japanese and I'll teach you English" kinds of set-ups either end up lopsided and completely unfair, or collapse in no time at all, leaving a messy puddle of unfulfilled promises and expectations. Still, the method has one compelling feature: it's usually free, if you don't count the cost of broken relationships. Proceed with caution. Set up guidelines before you begin, and establish the amount of time to be devoted to each language. Stick to your schedule and be profuse in expressing your appreciation.

Option 5: Self-study.

This term is used to refer to two different kinds of activities: an arrangement whereby you work on your own with tapes and texts, periodically checking in with someone who evaluates your progress, and true, solitary, unguided learning. The former is often practiced by colleges that don't offer Japanese; in essence, you become a long-distance student. In such endeavors, success correlates directly with your level of self-discipline and the amount of actual contact with your tutor. For beginners outside of Japan, the latter makes no sense at all. Return to option one and begin again.

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lematic are those originally trained to teach English or *kokugo* (the Japanese language curriculum of the Japanese educational system). These types tend to adhere to the same grammar and blackboard-centered pedagogy still practiced in Japanese public schools. You don't want to learn Japanese the way most Japanese learn English.

It may be tough going at first, but there are advantages to learning from an instructor who isn't very comfortable with English. Skilled English speakers or those who have resided abroad for more than a few years usually switch to automatic English pilot when speaking with non-Japanese. You must take the lead and help them to break this habit by strenuously resisting the urge to use English; otherwise lessons will deteriorate into speaking about Japanese rather than in Japanese. Read the grammar explanations before you begin a lesson, and don't interrupt the flow with a two-bit question or comment

that is best reserved for after class.

Since most native Japanese language teachers are female, it's likely that you will be exposed to predominantly female speech patterns, including pitch and mannerisms. This is fine for female students, but males producing marked feminine speech can give off signals utterly at odds with what they intend. The natural human tendency for voice pitch to rise when feeling tentative only exacerbates this problem. Of course, good teachers are alert to this, but they can't always swoop down on every nuance, so males in particular need to be vigilant in establishing and maintaining appropriate speech behavior. The same holds true for women studying with male instructors. If you harbor a resistance to these requisite gender distinctions in the Japanese language, squelch your feelings for now. You have to know it before you can subvert it.

Don't panic if your instructor turns

out to be a *gaijin*, but do try to ascertain his or her actual ability. If he sounds close to a native speaker sight unseen (on the telephone, for example, where such features as blue eyes don't act as a dead giveaway), you'll get as much, if not more, from a non-native as from a native speaker. Otherwise, use him for information about the language and get your actual verbal training from someone else; learning from a *gaijin*/Japanese team of teachers is one of the best ways to go.

Class clowns

Native Japanese teachers don't always ride herd on a classful of potentially rambunctious Americans as assertively as they might, which can lead to some pretty disorganized classes. Compulsive English speakers, habitual late-comers, and the chronically unprepared are saboteurs who deserve the full force of other students' collective disapproval. Gently voice your

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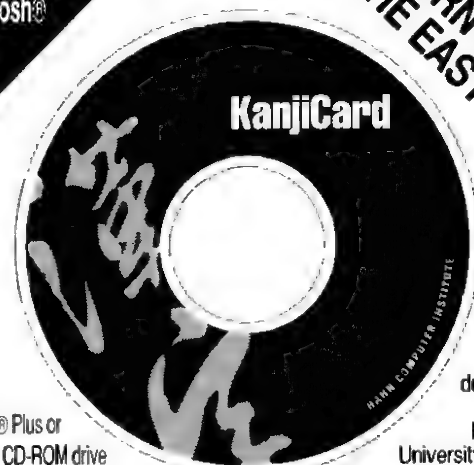
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objections; smilingly cut off their English mid-sentence; glare at them menacingly; kick them under the table—employ whatever means fair or foul necessary to mend their errant ways. Just don't allow them to waste your time and tuition, or to reinforce the Japanese perception of Americans as rude and unruly.

Pitfalls and caveats

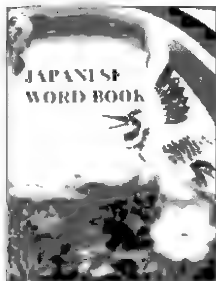
Accent and intonation are of fundamental importance. The deceptive simplicity of the Japanese sound system tends to lead students to assume otherwise, and instructors themselves tend to be less than rigorous in enforcing an authentic accent. As long as a response is grammatically or contextually correct, they'll usually let it pass, so you'll have to police yourself. Never settle for "good enough for a *gai-jin*." Your mouth should ache after a good session in Japanese—if not, you've probably been lazy.

Take extra care with long and short vowels (e.g., *shujin* vs. *shūjin*, to quote my personal favorite), double consonants (e.g., *kaki* vs. *kakki*) and loan-words (*gairaigo*) derived from English, which you'll be tempted to pronounce as if they were still English, which they aren't. Many pronunciation mistakes with the above can be traced to over-reliance on the Japanese transcribed in English letters used by many beginning texts. Wean yourself from this treacherous crutch early on by mastering the Japanese syllabary (katakana and hiragana) as soon as possible. If close vocal mimicry doesn't seem to help your accent, you'll at least get a sense of the syllabic sound value by reading aloud material written in hiragana or katakana.

In every class there's a kanji king—the one who thinks that Japanese ability is measured by the number of Chinese characters one knows. Don't be fooled. You'll learn, forget, and relearn a character only

to forget again—that's why the kanji dictionary (*kan'ei* or *kanwa jiten*) was invented. Instead of laboriously tracing out intricate and arcane characters that you'll only run across once or twice a year, devote a few hours to mastering the use of your kanji dictionary of choice. Keep in mind too that unless you're an aspiring calligrapher, recognition is far more important than reproduction. Learn to use a Japanese word processor and you'll never have to reproduce a kanji again. (Because the Japanese usually prefer the personal touch, I draft correspondence on the word processor, which supplies the appropriate kanji in response to kana cues, print it out, then copy it by hand.) The Japanese have recently come up with a hand-held computer that functions as a dictionary; these gadgets can supply a kanji for just about any word you're likely to know. Prices are still somewhat steep (¥30,000-60,000) but

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For Teachers of Japanese...

Japanese Word Book, Yuko Green

Two hundred words and phrases, illustrated and captioned using romanized spellings, Kanji, Kana and English. Book \$11.95
Book & cassette tape \$16.95

Nihongo: Introductory Japanese

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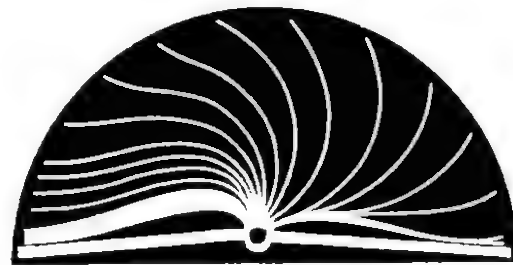
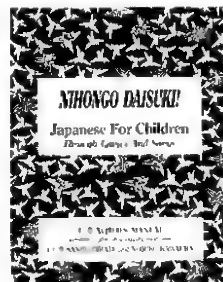
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Choosing the right textbook

by Karen Sandness

If you enroll in a regular Japanese class, you probably won't have a say in choosing the textbook (although the book used may be one factor in deciding if a class is right for you), so this section is largely for people who are interested in self-study. Very simply, the best advice I can give concerning teaching yourself Japanese is, "Don't," but if you are determined to teach yourself, you need to choose your learning materials carefully—a mistake here can lead to much personal frustration.

A bookstore with a good foreign language section will offer a wide range

of textbooks, and the cover blurbs of some of them announce wonderful new methods that will make you fluent in no time with very little effort. Right, and you can lose fifty pounds lying on your couch eating junk food all day. The fact is that achieving professional competence in Japanese—that's the ability to live your life and carry out your business in reasonably correct Japanese without recourse to English—requires more time than most Americans are willing to devote to anything but sports. You can put in the time over a decade or two, or you can shorten the calendar time required

by dropping everything else and taking a six or eight hour per day intensive course for a year or two, but you cannot escape the time requirement. Anyone who tells you differently is a liar. Period.

The most extravagant claims come from authors and publishers who produce glorified phrasebooks with tapes. If you know absolutely nothing about Japanese, this kind of material can provide an inexpensive way to sample the language, but like all phrasebooks, they present the material unsystematically and leave you ill-equipped to understand what native speakers might say in response to your phrases.

Having narrowed your search to real textbooks, you next need to eliminate the obviously bad ones. Your first task is to look at the copyright dates: anything more than ten or fifteen years old, no matter what its original merit, is going to present the language and society of the past. Then, you need to show the text-

Some textbooks

This is a list of the major Japanese language textbooks now available. We asked several experts to write brief comments about these books, and where possible, we combined these comments into the "blurbs" below. Our panel members were: Wayne Lammers, John Means, David Mills, Karen Sandness, and Chris Thompson.

Japanese: The Spoken Language, Eleanor H. Jorden with Mari Noda, Yale Univ. Press, 1987. 371 pages, \$17.95. [tapes; videos; supplement for learning kanji & kana; 2 sequels; Shinkunrei roomaji; no kana or kanji in main text]

Generally recognized as the most comprehensive and effective set of materials for adult, English-speaking students of Japanese. Highly evaluated for natural/realistic language. In addition to its supplement, *Japanese: The Written Language*, instructor versions of all volumes are available with drills, dialogs, etc. written in Japanese. With audio tapes and video, a possible choice for self-instruction, although grammar explanations can be complex/tedious. Not for the casual learner.

Beginning Japanese, Eleanor H. Jorden. Yale University Press, 1963. 409 pages. ¥3600. [tapes; supplement *Reading Japanese*; sequel; Shinkunrei roomaji; no kana or kanji in main text]

Rendered somewhat obsolete by publication of *JSL* (above), but some prefer the grammar explanations in this earlier text. Language and situations now out of date.

Situational Functional Japanese, Tsukuba Language Group. Bonjinsha, 1991. 212 pages, ¥3000 (notes). [tapes; videos; CAI; 2 sequels; drill books; modified Hepburn roomaji; kana & kanji used throughout text]

Realistic language presented in natural situations; especially good for those studying in Japan. The drill book presents a wide range of exercises for each lesson, from substitution drills to role-playing; includes cultural notes and "conversational strategies." Combination of audio, video, and computer software is a plus.

Japanese for Busy People, Association for Japanese-Language Teaching. Kodansha Int'l, 1984. 170 pages, \$19.95. [tape; CD;

sequel; Hepburn roomaji; kana used for dialogs & reading drills]

This seems to be something of a standard for adult education and community college courses; not bad for those wanting a "quick fix" introduction, but not so suitable for serious students who intend to follow through to advanced levels. Some useful content for business types, but limited in scope.

Nissan's Business Japanese, Hajime Takamizawa. Passport Books, 1991. 293 pages, \$29.95. [tapes; sequel; modified Hepburn roomaji ("hune"); kana and kanji used for dialogs; mini-essays on Japanese business culture]

Essays on business & etiquette are excellent, but the premise that the student can reach the level of conducting business negotiations in Japanese through an introductory level textbook is unrealistic. Language/grammar explanations are weak; useful for someone who already has the basics down and wants to add on business vocabulary.

Learn Japanese the Fast and Fun Way, Carol & Nobuo Akiyama. Barron's, 1990. 234 pages, \$14.95. [Hepburn roomaji; kana introduced in final chapter; text contains activity kit]

A "cute" book with a functional syllabus, but introduces complicated structures in the early lessons with little explanation and insufficient exercises. No audio tape is a serious drawback.

Bunka Shokyū Nihongo, Bunka Institute of Language. Tokyo: Bonjinsha. 119 pages, ¥1,600. [tapes; workbook; teacher's manual; OHP for classroom use; sequel]

A direct method textbook written entirely in Japanese. Excellent content, meaningful situations, amusing illustrations. University and graduate student level.

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book to someone who can check the language for accuracy and naturalness. One self-instructional text currently on the market was written by an Englishman whose own command of Japanese is none too steady. But a Japanese author is no guarantee of authenticity, because a few feel obliged to "simplify" the language for the poor *gaijin*.

Next you need to be honest about your own goals. If all you want is basic survival skills, you will find one type of textbook most useful. If you want a foundation for professional competence, you will need a different type. The latter usually come in a multi-volume series and move carefully from simple structures and situations to complicated ones. The books for teaching survival skills are usually light on grammar and sentence patterns and heavy on vocabulary. If in doubt, consult the author's preface for his or her own statement of purpose.

The battle between those who favor

instruction in *rōmaji* and those who favor hiragana from the beginning can take on the look of a holy war. Having taught both ways, I believe that the outcome of instruction has more to do with the aptitude and diligence of the learner than with the script used in the textbook. If you are a serious student, you will learn hiragana and kanji eventually, but if you seek no more than survival skills, you need not bother. In real life, almost nothing is written entirely in hiragana without kanji. You are better off learning katakana, which allows you to read coffee shop menus, Shinkansen tickets, and approximately every other word in fashion magazines.

Having narrowed your search to a few textbooks, the next step is to look at the format of the lessons. Are the suggested procedures something that you could carry out independently? Do you understand the explanations? Is the amount of new material per chapter man-

ageable? Does the author provide lots and lots of exercises to re-enforce the sentence patterns and conversational routines? Are the dialogues intelligent and believable? If possible, you should listen to the accompanying tapes. Be wary of tapes where the speakers speak too slowly, because then you will learn to understand only Slow Japanese, a language not spoken in Japan.

Although not in the category of "textbooks," in order to become truly proficient in Japanese you need to spend time in Japan. This should be under circumstances that force you to talk to a variety of people and allow you to continue studying. There is no substitute for this step, and after all, communicating with the Japanese people is the whole point of your endeavor.

Karen Sandness is an advising editor and regular contributor to MANGAJIN.

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(continued from page 16)

An Introduction to Modern Japanese, Osamu & Nobuko Mizutani. The Japan Times, 1977. 448 pages, ¥3510. [tapes; supplements; teacher's manual; kana and some kanji]

Compact with good dialogs, but text features only 6 audio tapes. Supplementary material necessary for effective use: *Supplementary Grammar Notes to An Introduction . . .*, by Mutsuko Endo-Simon; workbooks, *Nihongo Kiite. Hanashite* are very helpful.

Learn Japanese: New College Text, Young & Nakajima-Okano. Univ. of Hawaii Press, 1984. 269 pages, \$13.95. [tapes; 3 sequels; modified Hepburn *roomaji*; kana used for some dialogs & drills]

Received low marks for stiff dialogs, ineffective drills, too much emphasis on reading.

Japanese for Today, Gakken Press, 1973. 400 pages, ¥3600. [tapes; Hepburn *roomaji*]

Presented as a Japanese linguist would introduce the language; not especially accessible to native English speaker. Useful as reference?

Japanese for Everyone, Susumu Nagara. Gakken, 1990. 384 pages, \$24.95. [tapes; modified Hepburn *roomaji*; kanji & kana used throughout; designed for self-study; text & workbook mix]

Middle-of-the-road approach with some good exercises.

Nihongo no Kiso, The Association for Overseas Technical Scholarship. 3A Corporation, 1986. 240 pages, ¥2580. [tapes; English notes/workbook supplement; teacher's manual; sequel; Hepburn *roomaji*; text uses kanji & kana only]

Used in Japan; grammar notes make good ongoing reference after students have finished with the text itself.

Elementary Course in Japanese, Yoko Ishii. ALC Press, 1991. 183 pages, ¥1700. [tape; no *roomaji*; lessons in English, kanji & kana; advanced-beginner lessons from the Nihongo Journal]

One audio cassette, no *roomaji*—unsuitable for beginners unless with a teacher who especially likes this text.

Essential Japanese: An Introduction to the Standard Colloquial Language, Samuel E. Martin. Tuttle, 1952, 1992 (revised edition). 462 pages, \$14.95. [Hepburn *roomaji*; no kana or kanji in text] More like an outline of grammar/reference book.

Japanese Now, Esther Sato & Loren Shishido. Honolulu: Univ. of Hawaii Press. 124 pages, \$16.00. [H.S./college text; tapes; 3 sequels; workbook; teacher's manual]

Good for high school level, but language tends to be a little on the feminine side; Hawaiian roots are obvious.

Nihongo: Introductory Japanese, Yutaka Sato and Margaret Y. Yamashita. Honolulu: Bess Press, 1992. 248 pages, \$19.95. [H.S. text; workbook; teacher's manual; sequel; modified Hepburn *roomaji*; kana used throughout text]

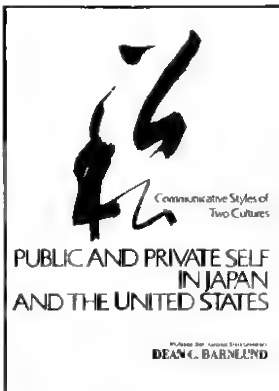
Very introductory—good for “word-level communication.”

Alfonso Japanese, Anthony Alfonso. Australia: Curriculum Corp. 224 pages, \$18.95. [H.S. text; teacher's manual; tapes; 3 sequels; supplementary books]

Favorably evaluated for high school level and below; perpetuates some stereotypes about Japan, and Australian English is sometimes amusing. Alfonso's *Japanese Language Patterns* (Sophia Univ.) also well evaluated as a grammar reference.



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(continued from page 15)

will no doubt fall.

Honorific (*keigo*), self-deprecatory (*kenjō-go*) and polite (*teinei*) speech codes represent the ultimate minefield for the average gregarious and egalitarian American. You have probably been told to stick to "*desu-masu*" forms, which do indeed offer a safe haven. At the very worst, these forms can only give you a reputation for reserve, which isn't all that bad in Japanese society. When with potential friends, allow them to set the level of speech; with superiors, always err on the side of formality, using *keigo* if you can manage it. With "inferiors" (the local street-sweeper? students? shop assistants?), maintain the "*desu-masu*" but drop the *keigo*. Don't try to deal with self-deprecatory speech until you think you can handle the other two. In general, it's best to observe and then adopt forms used by genteel Japanese of roughly your own age and social position. While it

is true that young Japanese speakers increasingly tend toward the highly informal, old habits die hard. Like any living language, Japanese changes over time, but you're probably better off letting the Japanese do the linguistic trail-blazing.

Trying out your Japanese

The thorny question of how to engage the Japanese in Japanese language conversation was raised in early issues of MANGAJIN, and there are still no easy answers. Your primary purpose in learning the language is communication, not linguistic one-upsmanship. You probably won't want to address someone in Japanese unless you are capable of sustaining at least a minimal exchange: greeting every Japanese face you see with *konnichi wa* is no different from the Japanese schoolchild's penchant for shrieking "*haro, haro*" at every passing foreigner. I abide by a simple rule of

thumb: simply use the more expedient tongue. You'll quickly get a sense of your companions' linguistic ability. If their English is much better than your Japanese, don't insult their intelligence by insisting on speaking in Japanese, but make known your interest. One ploy I've found particularly helpful is to compliment their English while ruefully remarking upon the poor quality of your own Japanese in such a way as to invite their assistance.

Once you've steered the conversation into Japanese, one blank look on your part may be all it takes to throw it back into English, where it may languish forever. So when in doubt, fake it. When groping for a word, sometimes help is no further away than your native language: if there's an English equivalent, try it in a Japanese accent. Chances are good that either your neologism is already in common use, or that your companion will at least under-

(continued on page 21)

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(continued from page 3)

rōmaji (Japanese written in English letters). The idea is to practice reading the kana (phonetic symbols) and kanji (Chinese characters) that you know, and to gradually pick up more. At the same time, you are expanding your vocabulary of words, phrases and sentences.

For the more difficult manga (like the feature manga in this issue), beginners will probably rely heavily on the English translations to follow the story, but the literal word-for-word translations make it easy to pick out any word or phrase you want to add to your vocabulary.

On the flip side, advanced students can read the manga directly, referring to the translation and notes only when stumped by an odd word or phrase. For these readers, we have simply done some of the legwork, so they can read right through without putting the story down to pull out the dictionary. We have heard from quite a few translators, teachers, and "near-native" speakers who say they learn something new this way from every issue.

Whatever your level, we recommend that you don't approach MANGAJIN as if it were a textbook in which you have to understand point A before you can go on to point B. Our hope is that the manga material makes you want to read on, even if you don't entirely understand why the translation comes out the way it does. The more you read, the more things are repeated, and the more you pick up — not only in specific vocabulary but in a "feel" for how Japanese works. If you're a relative beginner, though, you might want to "work" on one page at a time.

This is such a good question we'd like to throw it open to our readers — how do you read and learn from MANGAJIN?

Accent marks

I've grown acutely accent-sensitive by studying (Eleanor) Jorden's textbook and I miss the marking of accents on MANGAJIN's romanization. If the idea of the magazine is to make the material

pretty much self-contained for language learning, it doesn't work quite right in my case, because without resorting to a dictionary it would feel as if (well, not quite, but . . .) I were learning the spelling of English words without caring about the pronunciation. In the "pronunciation guide" you dismiss the intonation as mostly inessential, and the majority of the *kokugo*, *eiwa* or *waei* dictionaries back up your view by simply ignoring accent.

I don't expect you to further complicate the format of the magazine to include accent marks. I would just feel vindicated by an acknowledgement that accent, *yappari*, is an issue.

GIANLUCA GORNI
Verona, Italy

We would not deny that "accent is an issue," but we think imitating native speakers, whether in real life or on the tapes that go with your textbook, is more likely to produce natural-sounding results than attempting to fabricate the sound on your own from a notation or

(continued on page 71)


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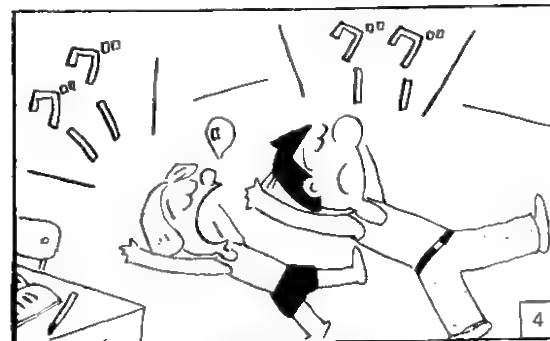
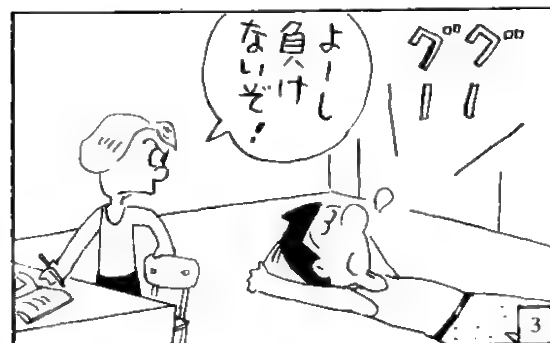
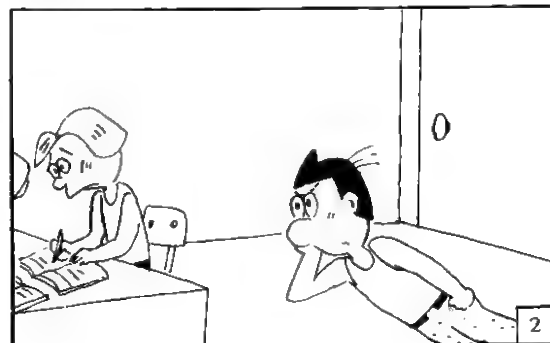
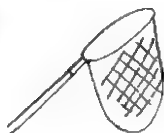
As your ability improves, be prepared to confront the Law of Diminishing Returns, according to which fledgling attempts (a mangled greeting, etc.) are met with copious flattery, while true facility is viewed with suspicion or incredulousness.

Ginny Skord is a professor of Japanese language and literature and a regular contributor to MANGAJIN.

MANGAJIN 21

サラリ君

西村 宗



1

Sarari-kun: 何事も
Nani-goto mo
whatever also

競争心が
kyōsō-shin ga
competitive spirit (subj)

なければダメだぞ。
nakereba dame da zo!
if there is not no good is (emph)

"In whatever (you do), you've got to have a competitive spirit." (PL2)

Son: ハイ。

Hai.

"Yes sir." (PL3)

- *nani-goto* is a combination of *nani* ("what") and *koto* ("thing," changed to *goto* for euphony) → "whatever."
- *kyōsō* = "race" and *-shin* means "heart/spirit," so *kyōsō-shin* means "competitive spirit."
- *nakereba* is a conditional "if/when" form of *nai* ("there is not/not have") → "if there is not/if you don't have."
- *dame* means "(is) no good," so *nakereba dame* means "it's no good if you don't have" → "you must have."
- *zo* is a relatively rough emphatic particle used mostly by men, but also occasionally by women to show strong determination.
- the child may look like a girl, but actually this is a boy.

3

Sound FX: ゲーゲー

Gū gū
(effect of sleeping soundly)

Son: よーし。負けないぞ!

Yōshi. Makenai zo!
(exclam.) won't lose (emph.)

"All right! I won't be out-done." (PL2)

- *yōshi*, especially with a long *yō*, suggests he is gathering his strength for an all-out effort → "okay!/all right!/here goes!"
- *makenai* is the plain negative form of *makeru* ("lose/be defeated").

4

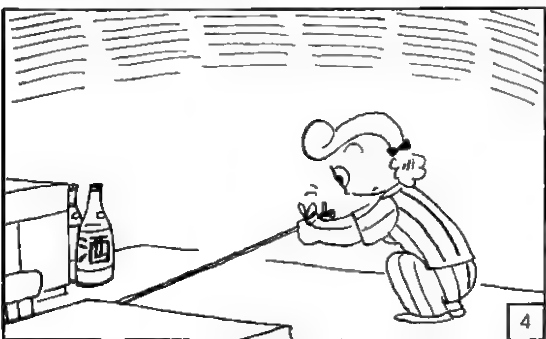
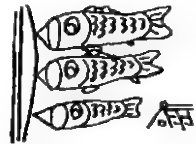
Sound FX: ゲーゲー / ゲーゲー

Gū gū / Gū gū
(effect of sleeping soundly)

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サラリ君

西村 宗



1

Wife: なによ、 そのヒモ。

Nani yo, sono himo.

what (emph.) that string

"What is it? — that string." (PL2)

Sarari-kun: ドロボウが ここで

Dorobō ga koko de

robber (subj.) here at

足を ひっかける って ワケだ。

ashi o hikkakeru tte wake da.

leg (obj.) hook/catch (quote) reason is

"It's so robbers will trip (over it) here."

(PL2)

- normal word order would be *sono himo (wa) nani yo*, "What's that string?" In sentences with question words, *yo* can replace the final *desu ka* to make an informal question. This generally has a feminine feel, though in certain circumstances the structure can be used quite forcefully by men as well.
- *ashi* = "leg/foot," and *hikkakeru* = "hang/hook," so *ashi o hikkakeru* means "hook a leg on" → "trip (on)."
- *tte* is a colloquial equivalent of *to iu*, which marks the preceding phrase as the content of *wake* ("reason/explanation").
- *da* is the informal/abrupt (PL2) equivalent of *desu* ("is/are").

2

Wife: そんなに うまく いくもの ですか。

Sonna ni umaku iku mono desu ka.

so much smoothly go thing is (?)

アハハハ

A ha ha ha.

Ha ha ha ha

"Is it a thing that will work so well?" → "It'll never work. (laugh)" (PL2)

- *sonna* = "such/that kind of" • *sonna ni* = "that much/so much."
- *umaku* is the adverb form of *umai* ("good/skillful/successful") and *iku* means "go," so *umaku iku* literally means "go well/successfully" → "(something) works." *Sonna ni umaku iku* = "works so well."
- *mono desu ka* is literally "Is it a thing?" so the whole sentence means "Is it a thing that will work so well?" — with the implied answer → "It'll never work."

3

Sarari-kun: それが 意外と 成功する もんだよ。

Sore ga igai to seikō suru mon da yo.

that (subj) surprisingly succeed thing is (emph.)

"Actually, it's surprisingly effective." (PL2)

Wife: あら、そう?

Ara, sō?

"Oh, is that so?" (PL2)

- *sore ga* can be used as a sentence opener meaning "But/but actually."
- *igai to* = "surprisingly/unexpectedly."
- *mon(o) da* is literally "It is a thing (that)" but can often be thought of simply as emphasis. *Yo* is also emphatic.
- *ara* is a feminine "oh."
- *sō* is an informal/abrupt (PL2) equivalent of *sō desu ka* ("is that so?").

4

On Bottle: 酒

Sake

Kana Learning Programs

The Japanese phonetic alphabets, *hiragana* and *katakana*, are collectively known as *kana*. Here are six computer programs that can help you learn these basic elements of written Japanese.

by Fred Lorish

Most students of Japanese, at some point in their study, want to learn to read and write Japanese. Although some begin tackling kanji right along with kana, the conventional approach is to learn kana first. Which form of kana—*hiragana* or *katakana*—is another issue, though a strong argument can be made for starting with *katakana* because of the number of foreign loan words (which are written in *katakana*) that exist in the language.

The kana programs reviewed below all attempt something they shouldn't: phonology. We need to remember that when Japanese children learn kana, they already have a firm grasp of the spoken language. There just aren't enough "tools" available in kana (or in these computer programs) to teach the non-native speaker the intricacies of the phonological system.

There is one other point that should be made clear: being able to write Japanese does not mean one can speak the language. Spoken Japanese and written Japanese are two entirely different things. It should be clear to all students that unless they learn to speak Japanese, their study of written Japanese will be of limited value.

With those caveats in mind, here are some of the commercial software programs that can help you in the first steps to learning written Japanese.

EasyKana from HyperGlot is a graphically "Japanese-looking" package for the Macintosh that combines most of the fea-

tures one would want in a kana program: sound, stroke-order, and drills. The interface is intuitive and easy to use; there is excellent control over what you study, review, and drill. There are no mnemonic aids. Romaji is evident, but not intrusive. The study program works well; at any point you can see the stroke order and hear the pronunciation. There is a set of word cards that incorporate a graphic with the pronunciation of the word. You can also hear the pronunciation of the individual kana in the word. The list is not particularly long, but does include some useful words.

JapanEase: Katakana, a Macintosh program from Ayumi Software, is easily the most graphically sophisticated of the group. The folks at Ayumi have in many ways outdone themselves with the visuals and the design. High points include a marvelous little business card maker (which would be of great interest in the classroom), an album of scenes (baseball, a kitchen, a street intersection, etc.) which displays all the *gairaigo* ("imported words") at a click of the mouse, and a "notebook" of *gairaigo* in which you can toggle off the word as well as the pronunciation (in kana or romaji). The central part of the program, however, falters. The pronunciations given are in a few, important cases, suspect, particularly for *ra*, *ri*, *ru*, *re*, and *ro*. The visual mnemonics are often pushing the edges of credibility, giv-

ing rise to some strange cues: *sa* uses "sign;" *fu* uses "hook;" *so* uses "saw." The entire *ra*-column is connected to L-based cues: log, leaf, loop, leg, and loaf. The romaji for this column uses initial L's with the customary Hepburn initial R's in parentheses. Even though L's are used on these introductory charts (and also *hu*), the normal Hepburn system is used throughout the rest of the program. It is an odd and confusing choice. The animated stroke orders fall victim to a limitation in HyperCard's graphic capabilities. Thus, when there is a sharp angle in a single stroke (as in, for example, *ya*), the initial stroke looks like it is two strokes. Ayumi has added stroke numbers, but do students pay close attention to details like that? There are a number of other cute features—a speaking clock and calendar, for example—and the program has included much spoken material. This has great promise, but there are problems with the execution. Sentences have unnatural pauses and cadences. Though I can understand some of the reasons this happens, I personally find it poor pedagogy.

Ayumi Software has recently released volume two in their series. This one covers *hiragana* and grammar. The graphics are, as usual, fantastic. They have dropped the use of visual mnemonics, which is a nice change. Everything else in the *hiragana* module is the same format as volume one. They have also added a grammar section (which does not fit into the

criteria for this review), which seems interesting and innovative. Since I had only the demo, it is difficult to evaluate; however, even there one finds the wide use of *anata* as an equivalent of the English "you." This is a result of the misconception that every English word must have a Japanese counterpart. This kind of usage of *anata* makes for "Japlish"—a form of Japanese spoken only by foreigners.

Japanese in a Breeze: Hiragana & Katakana is an IBM program from Eastword Software. This program is as pedagogically sound as they come. The material is presented in a typical manner: you start with the 46 basic kana, and continue, step by step, through the variations (*dakuon*) and combinations (*yōon*). This program relies on verbal mnemonics: thus for *shi* you have "take a hook to fish in the 'shi'." There is also an editor that permits students to add their own mnemonics. The review/testing procedure is thorough: the student can mark lessons when they are

completed, and the program will keep track of progress. The program suffers from two deficiencies: first, it is visually unattractive; and second, it has no sound. Consequently, the student must depend on English words that approximate the Japanese. This can be useful up to a point (as mentioned in my comments about *JapanEase*, above).

Hiragana/Katakana Exercises from Anonae Software is a straightforward Macintosh program that uses a syllabary chart as its core. At the chart level, the student can listen to the pronunciation of a column, or go to individual kana. The screen for the individual kana shows the stroke order in an animated sequence, and also provides a digitized pronunciation. The screens are graphically simple and easy to manipulate.

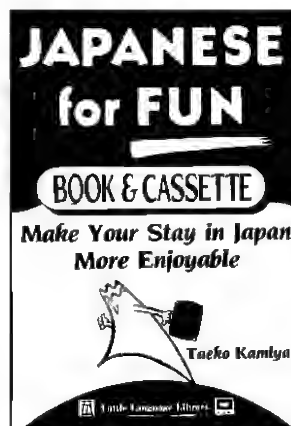
As in other kana programs, this one attempts to use mnemonic devices to assist in learning the pronunciation. The results are disastrous. For example, here is a par-

tial list list of problematic mnemonics:

<i>u</i> ▶ push	<i>ku</i> ▶ cook
<i>si</i> ▶ ship	<i>ni</i> ▶ nimble
<i>hu</i> ▶ fulcrum	<i>mi</i> ▶ mineral
<i>wa</i> ▶ ward	<i>gi</i> ▶ gimmick
<i>gu</i> ▶ good	

There are other problems. The sound is often garbled. With the sound level at the highest setting on my LC, the output was often difficult to hear clearly. When I added amplified speakers, there was some improvement, but it became apparent that in digitizing the sound, the beginnings of many sounds were truncated, giving a somewhat unnatural feel. I fear that some of the HyperCard links were incorrect: the *hya* series sounded like *kya*, and the *syu* series like *cha*.

Two drill programs are provided. The first, for practicing writing, simply gives an English word. The student uses a chart to "click" the appropriate kana to "spell" the word. When done, the student can compare the result with the correct "spell-



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ing." The second exercise gives a list of Japanese words; the student is expected to say them aloud, and then by clicking on the word, the romanized form is given. Clicking on the romanized forms reveals the meaning. Both work well enough, though the choice of words is perhaps a problem. Though there are many beginning-level words, there are also many that are clearly more advanced. Examples abound in which what is not explained is more a problem than what is provided. For example, *oniisan* is given, but *ani* isn't. For a student to assume that *oniisan* is the correct word for "older brother" could be embarrassing.

This program uses the *kunrei* form of romanization rather than Hepburn (for example, the name of the mountain is written *Huzi*, rather than *Fuji*).

QuickScholar Software has produced a number of Japanese modules in an IBM format, one of which covers hiragana and katakana. Their programs were designed

from the start as supplementary materials for comprehensive beginning-level Japanese programs, but are useable at any level. The materials have been well thought out—nothing is assumed and everything is covered thoroughly. The kana module takes the student through the stroke order and the pronunciation in a manner similar to the other programs in this review; the difference is that the student can practice the stroke order on screen using the mouse. If one moves the wrong direction or starts from the wrong place, the program will correct the student. The exercises are well constructed, using a picture approach to writing and reading the kana. The program tracks progress. Best of all, the price is right. QuickScholar originally had a complete package that, though not pricey, was substantial. Now the modules have been unbundled, and they are all reasonable.

MacSunrise from JAPAN Media is a HyperCard realization of the book *Kanji*

& *Kana: A Handbook and Dictionary of the Japanese Writing System* by Hadmitzky and Spahn. It is included here because it has a kana section, though clearly there is much more to it. The kana section is straightforward. You select either hiragana or katakana from the main screen. The kana screen permits the user to sequentially go through the initial 46 kana, but nothing more. There is sound, and the ability to add notes about each kana, but unlike the kanji section, the user cannot create "sets" of kana, nor is it possible to randomize the kana for browsing.

There is almost more information in the kanji section than one might want. But in spite of its imposing look and feel, there is much here for the individual user, teacher, or classroom. It is just that access to the material is not at all intuitive; you'll need to have the manual on your lap much of the time you use the program. (The manual, unfortunately, is not well organized, and often assumes that you know something before there is an introduction.)

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Stroke order, stroke count, pronunciation and meaning are immediately evident. The pronunciations are given in romaji: all caps for the *on-yomi*, lower case for the *kun-yomi*. The pronunciations can also be audible. Stroke order is displayed either stroke by stroke or with sequence numbers at the beginning of the stroke. The learning progression can be manipulated, and self-tests can be created by the user, as can flashcards. The program can also be used as a dictionary, with a variety of search options. MacSunrise comes in three different configurations: with 100 kanji, with 500 kanji, and with 2000.

Version 2.0 adds some important features. The student can create special sets of kanji for study. The set can be presented sequentially (using either ascending JIS numbers or in order of appearance in *Kanji & Kana*) or randomly. The set can be easily turned into flashcards using the program's print utility. These sets can also be studied within the program, allowing the student to either give the meaning (as

defined by the program; there are no variations allowed) or the pronunciation.

This review is based on the 100-character configuration of the program. It takes up 6 MB of hard disk space (the 500-character version requires 23 MB, and the 2000-character version 72 MB!). The program is not particularly responsive; I felt I was always waiting for the program to catch up with what I was doing.

Clearly, MacSunrise was designed primarily as a kanji-learning tool. The kana section seems to have been added as an afterthought. Since there is no kana used in the kanji section, knowing kana is not vital. However, the kanji module would be improved dramatically if the student could toggle between kana and romaji. If this were the case, then improving the kana section would definitely be worthwhile. As it stands now, it is not particularly useful.

As I look at these programs, three things stand out. First, I personally have

difficult time using mnemonics, mostly because they have the tendency of pushing the edges of what makes sense. Perhaps more important is that they connect English words to Japanese sounds when culturally, linguistically, and pedagogically this doesn't make sense.

Second, I find the use of romaji a crutch. I'd personally like the option of not having it available at all, so that a student will learn the kana as strictly symbols that reflect a specific Japanese sound. Since some texts are romaji-based, having the option is important, but tying everyone to romaji is unnecessary.

Third, I'd like a way of tracking individual work. Only Japanese in a Breeze and the QuickScholar module permit this.

What to buy. As critical as I am of the JapanEase materials, they are still graphically the most interesting. Using specific sections of the program (the flashcards, for example, and the albums) will be very useful. But spending nearly \$200 (Vol.1:

(continued on page 29)

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(continued from page 27)

Katakana + Vol. II: Hiragana/Grammar) to use selected sections seems extravagant.

The QuickScholar module on hiragana and katakana is the best of the bunch pedagogically speaking. It is the

best buy, to be sure (I do wish they would produce a Macintosh version), it provides the best overall sequence, and clearly has the best exercises. Some may find it a bit "kid-like," but why not? Who ever said

learning Japanese had to be "adult-like" and difficult?

Fred Lorish teaches Japanese at South Eugene (Oregon) High School and is a connoisseur of Japanese language-learning software.

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段の恐怖



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Title: 段の恐怖
Dan no Kyōfu
step of terror

The Terror of the Bulge

- *dan* means "step/layer/stage," so when someone's stomach protrudes to the extent that it makes a "step" or "platform," that can be referred to as *dan*. Such a *dan* is the source of the terror in this strip.

1

OL1: あっ コンタクト 落とした!!

A! Kontakuto otoshita!
(exclam.) contact lens dropped

"Oops! I dropped my contact!!" (PL2)

- *otoshita* is the plain/abrupt past form of the verb *otosu* ("drop"). She omits the particle *o* (*kontakuto o otoshita*).

2

OL2: えっ 床 に?

E! Yuka ni?
(exclam.) floor on

"Huh? On the floor?" (PL2)

OL1: あーっと だいじょうぶ。

Ā tto daijōbu.

"Ah, it's O.K."

おなかの上にあった。

Onaka no ue ni atta.

stomach ('s) top on was

"It's on top of my stomach." (PL2)

Package: おせんべ

O-senbe(i)

Rice crackers

- the *tto* after her *ā* is like saying "With an 'ā'" — as if she were giving her own sound effects.
- ... *no ue ni* = "on top of ..."
- *atta* is the plain/abrupt past form of the verb *aru* ("is/are [for inanimate objects]"). The present tense is typically used in English in this situation ("It is on my stomach"), but the use of the past tense in Japanese is also logical if you consider that the contact was there even before the searcher located it.

3

OL1: おなかの... うえ?

Onaka no ... ue?
stomach ('s) top

"On top of my stomach?" (PL2)

- this is one of those situations where the word order of Japanese and English can't be reconciled unless you go with a slightly looser translation like, "Did I say 'on top'?"

4

OL1: いっちにーさんしー

Itchi ni—, san shi—
one two three four

"One twoooo, three fourr..." (PL2)

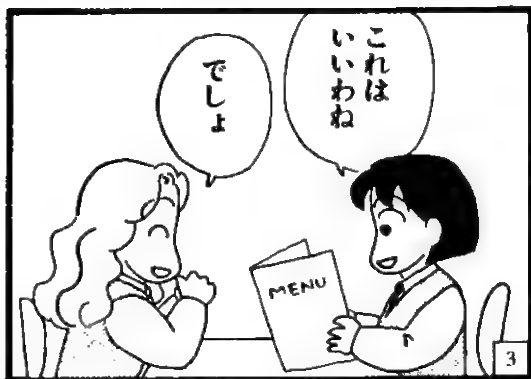
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Sheipu Appu

Shape Up

- she's calling out the numbers as she exercises, so *ichi* ("one") becomes *itchi* and the vowels of *ni* ("two") and *shi* ("four") are drawn out.

カロリーにご用心



Title: カロリーにご用心。

Karorii ni go-yōjin.

calories of be careful

Be Wary of Calories

- *go-yōjin* is a polite warning to "be careful/beware (of something)."

1

OL1: いい食堂 見つけたんだ。

ii shokudō mitsuketa n da.

good restaurant found (explan.) is

"I found a good restaurant." (PL2)

- *shokudō* refers to informal (often small) restaurants where you can get a fast, cheap meal. They cater to (and are invariably packed during) the lunchtime rush of local business people.
- *mitsuketa* is the plain/abrupt past of the verb *mitsukeru* ("find/locate").

2

OL1: メニュー 全部 にカロリー表示 がある の。

Menyū zenbu ni karorii hyōji ga aru no.

menu (cards) all on calorie markers (subj) there are (emph)

"All the dishes have the calories indicated."

Cards: オムレツ 550円 480 cal.

Omuretsu, gohyaku-gojū en, yonhyaku-hachijukkarorii

コロッケ 500円 630 cal.

Korokke, gohyaku en, roppyaku-sanjukkarorii

サラダ 480円 350 cal.

Sarada, yonhyaku-hachijū en, sanbyaku-gojukkarorii

Omelette, 550 yen, 480 calories.

Croquettes, 500 yen, 630 calories.

Salad, 480 yen, 350 calories.

- *menyū* is used much like the English word "menu," but in this case refers to the individual cards by the samples in the window.
- *no* indicates this is why she thinks it's a "good restaurant."

3

OL2: これは いいわね。

Kore wa ii wa ne.

this as-for good (emph.) isn't it

"This is nice, isn't it." (PL2-Fem.)

OL1: でしょ。

Desho.

"Isn't it." (PL2)

- *desho* is a colloquial, slightly abrupt form of *deshō*.

4

Chef: んー これは なんか 680

N— Kore wa nan da ku roppyaku-hachijū

hmm this as-for somehow 680

カロリーの カンジ だな。 / うんうん

karorii no kanji da na. / Un, un.

calories of feeling is, isn't it / Uh-huh, uh-huh

"Hmm, this one's sort of 680 calorie-ish, isn't it.

Uh-huh, uh-huh." (PL2)

Wife: ... あんた ...

Anta...

"Honey..." (PL2)

- *nan da ka* is literally "what is it?" → "somehow/kind of."
- *da* is the plain/abrupt form of *desu*.
- *anta* is a contraction of *anata*, literally "you," but used by Japanese wives in addressing their husbands.



Using Kanji-Flash/BTJ to learn technical Japanese

I wanted to learn technical Japanese as a means of leaving a profession I had grown tired of (software development) and getting into something I thought I would find more satisfying (translation). Having heard that good translators always translate material in their field of expertise into their own language, I had to answer the question "Who is doing something in computing that English-speaking readers should know about?" The answer, of course, was "The Japanese."

Over the next two years, I attempted to learn Japanese through part-time courses, tapes, books, and a tutor. Finally, a Japan Program fellowship from the National Science Foundation allowed me to study Japanese and technical Japanese intensively for a year at the University of Wisconsin-Madison.

There was little overlap in the content of the general Japanese and technical Japanese courses. Technical Japanese uses a limited set of grammatical constructions and a vocabulary made up primarily of kanji compounds pronounced with the *on* (Chinese) readings. Students can learn to make sense of new technical terms by studying the way kanji combine to make up specific compound words, something like studying Greek and Latin etymology when learning Western science. The ex-

amples used in teaching technical Japanese are drawn from a variety of technical fields—all of which use a similar style of writing, with their own vocabulary.

The key to the UW approach is their scientific selection of 365 key kanji that make up 80% of the kanji found in most technical literature. In the usual course of Japanese study, many of these kanji would not be learned until the third or fourth year, but on the other hand, many of the characters that students typically learn at the beginning of their study are not included in this technical course. At the end of a one-year course, they may not be able to order sushi or read subway station names, but scientists and engineers are able to perform functional translation of technical material in their field.

At the time that I studied technical Japanese, the only textbook on the subject was *Comprehending Technical Japanese* by Edward E. Daub, R. Byron Bird, and Nobuo Inoue (University of Wisconsin Press, 1975). This book presupposes a level of proficiency in the Japanese language that I had not yet achieved at the time, so a computer program that had been set up by Professor Daub on a specially-configured PC to drill the kanji presented in the book was invaluable. Daub, Bird, and Inoue have since written *Basic Tech-*

nical Japanese (University of Wisconsin Press, 1991), which is being used to teach science and engineering students to read technical Japanese without any other study of the Japanese language. For these students, there is a commercially available computer program called Kanji-Flash/BTJ. Created by Craig van Degrift of Kanji-Flash Softworks, this program is an improved version of the program I used.

Kanji-Flash/BTJ is designed to be used in conjunction with *Basic Technical Japanese*. The program contains the 242 kana and 510 kanji introduced in the book, as well as over 4,000 words and expressions built using them that are provided as examples in the book. These are organized in files that correspond to the chapters in which they first appear, and these files are used in drills that are based on a flashcard model. The book is structured around grammatical topics, with examples from mathematics, computing, physics, chemistry, mechanics, and other technical fields included in each chapter. Consequently, a given drill in Kanji-Flash/BTJ includes a wide range of technical terms. Terms can be displayed together with their pronunciations and meanings in the order in which they are presented in *Basic Technical Japanese* by setting the program options appropriately. To test for mastery of each item,

the options can be changed to create drills on pronunciation and/or meaning. Meanings can be drilled using multiple choice or explicit entry. Other options allow the user to drill simple or compound words and to specify the interval between retesting missed items. During drilling, terms are presented in random order and are eliminated from a drill as they are mastered.

The Kanji-Flash/BTJ software runs on any IBM PC-compatible computer that has an EGA or VGA graphics adapter or on a 68030 or faster color Macintosh emulating an AT. The user's guide contains installation instructions, instructions for entering kana when drilling pronunciations, and several appendixes. Appendix F is a separate chart listing the 510 kanji contained in the data base, each annotated with the number of the chapter in which it is introduced. As the program has no search capability, this chart serves as a partial index to the database. While instructions also are available within the program, the

display font is too small to be read comfortably from a screen, so reading the user's guide is recommended.

Kanji-Flash/BTJ is well designed for its purpose as a companion to *Basic Technical Japanese*. It is comprehensive, easy to use, and indefatigable in drilling the user to mastery of kana, kanji, and technical terms and phrases. Although available for purchase with or without the textbook, Kanji-Flash/BTJ would be unsatisfactory for use by itself. When meanings are tested, the "correct" meaning is the one that was the most appropriate in the context in which the term was used in an example in the book. This context is not available in the program. However, a feature to display a sample sentence containing the term being drilled seems feasible to me and would be a step toward making Kanji-Flash/BTJ self-contained. I like the fact that kanji are drawn on the screen rather than simply being displayed. The large (48 pixel x 48 pixel) kanji are easy to see, but it would be

nice to have the option to slow down the drawing so that stroke order can be learned. Moreover, it should be possible to request re-drawing, as in some other programs for learning kanji.

Kanji-Flash/BTJ is available from the publisher, Kanji-Flash Softworks. The price of a single copy of the program is \$79, but for \$99 you also get *Basic Technical Japanese*. There are generous discounts for additional copies of the program and/or book, so consider ordering several of each and starting a study group. Contact Kanji-Flash Softworks by mail, telephone, or electronic mail as follows.

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Lesson 20 • “-sama” words

The **-sama ending** is usually first encountered as a more polite form of *-san*, the suffix for names that's essentially equivalent to the titles “Mr./Ms./Mrs.” in English. It is also used to make family terms like *okāsan* (“mother”) and *otōsan* (“father”) more polite, as when referring to someone else's family members or when you need to address members of your own family in a particularly polite manner: *okāsama*, *otōsama*.

The *-sama* words we show you in this lesson are also polite expressions, but they have nothing to do with names or family. *Gokurō-sama*, for example, is the word *kurō* (苦勞), meaning “trouble/suffering/hard work,” with the honorific prefix *go-* and the honorific ending *-sama*, but it doesn't mean “The Honorable Mr. Trouble.” It means “Thank you for your trouble/hard work.”

The other words we illustrate here all follow the same pattern of a word framed by an honorific prefix (*o-* or *go-*) and the honorific ending *-sama*. None can be translated literally, but most of the ones we've chosen are used in situations where an English speaker would say “Thank you for . . .,” or perhaps simply “Thank you.” Two of the examples can be thought of as apologies.

Adding *desu* or *deshita*, according to the situation, makes the expression sound more formal. In informal situations most *-sama* words can be changed to *-san*, or the *-sama/-san* ending can be dropped altogether — though this is not necessarily true of all *-sama* words. Even when the ending is dropped altogether, though, the honorific prefix (*o-* or *go-*) must be kept. *Gokurō-sama* reduced to *gokurō* still means “Thank you for your trouble/hard work,” but without the prefix *go-* it becomes just an ordinary noun meaning “trouble/suffering/hardwork.”

We begin with several examples of *gokurō-sama* and the quite similar *otsukare-sama*. Then we present four other frequently used *-sama* words.

Accepting a delivery

Her family in the country has sent her a box of potatoes, and as the delivery man brings the heavy load into her front hall, she thanks him for his labors by saying *gokurō-sama*.



Delivery Man: 印鑑 おねがいしま〜す!!
Inkan onegai shima—su!!
 “(Your) seal, please!!”
 → “**I need you to sign for this!!**” (PL3)

Housewife: どうも、ごくろうさま〜
Dōmo, gokurō-sama—
 “**Thank you so much (for your trouble),**” (PL2)

- *inkan* (also referred to as *hanko*) is the small seal most adult Japanese carry with them for use in situations where Americans would be required to give a signature.

© Kobayashi Makoto / *What's Michael?*, Kodansha

Thanking in advance

The woman on the left is visiting her husband in the hospital. The nurse has come to take the patient's blood pressure.



© Sakata & Kazama / Kaze no Daichi, Shogakukan

Nurse: 血圧をはかります。
Ketsuatsu o hakarimasu.
 "I'll take his blood pressure." (PL3)

Patient's wife: あ、ごろうさまです
A, gokurō-sama desu
 "Thank you (for your trouble)." (PL3)

Thanking after the fact

An informant has brought a tape recording of police discussions about a critical case. The *kurō* (of making the tape and smuggling it out of the building) was performed earlier, so the past form, *Gokurō-sama deshita*, is appropriate.



© Saitō Takao / Gorugo 13 Series, Shogakukan

Mr. Chachai: ご苦労様 でした...
Gokurō-sama deshita
 "Thank you for your troubles." (PL3)

これは お約束 の お礼 です。
Kore wa o-yakusoku no o-rei desu.
 "This is the fee/reward we promised you." (PL3)

Informant: どうも...
Dōmo...
 "Thanks." (PL3)

- (o-)rei can mean "gratitude/thanks," but it is typically used to refer to fees paid to certain professionals.
- dōmo is really only an emphasizer, meaning "indeed/ really/very much," but here it is shorthand for *dōmo arigatō gozaimasu*, "thank you very much."

An informal version—*gokurō-san*

He is thanking the cats for warming up the futon. Just as *-san* is less formal than *-sama* when used with a name, *gokurō-san* is less formal than *gokurō-sama*. As you can tell from his expression, there's a touch of sarcasm here.

Man: よ〜し、ごくろうさん
Yo—shi, gokurō-san
 “All right, thanks for your trouble.” (PL2-3)



© Kobayashi Makoto / *What's Michael?*, Kodansha



An overlap of *gokurō-sama* and *otsukare-sama*

Otsukare-sama comes from the verb *tsukareru*, “become/grow tired,” so the expression essentially thanks the listener for efforts that are presumed to have tired him out. That makes its basic meaning very similar to *gokurō-sama*, and in this example, where two women thank the hotel staff for their efforts when the hotel bus became stuck in a snow-

storm, both expressions can be used. The two are not fully interchangeable, though. It's generally best to avoid using *gokurō-sama* with persons of higher status, but this restriction does not apply for *otsukare-sama* (*deshita*).



© Ishinomori Shōtarō / *Hotel*, Shogakukan

1st Woman: お疲れさまでした。
Otsukare-sama deshita
 “It must have been a tiring experience.” (PL3)

2nd Woman: 本当に ご苦労さまでした ね。
Hontō ni gokurō-sama deshita ne.
 “Thank you very much for all your efforts.” (PL3)

The hard-working writer



The man in the bottom frame works for a magazine publisher and is picking up a manuscript from the writer in the top frame.

Kitano: どうも お疲れさま でした, 先生。
Dōmo otsukare-sama deshita, sensei.
 “Thank you for your tireless efforts, Mr. Yamao.” (PL3)

また 来月号 も、よろしく お願いします。
Mata raigetsu-gō mo, yoroshiku o-negai shimasu.
 “I hope we can count on you for next month’s issue, as well.” (PL3)



© Saigan Ryōhei / San-chōme no Yūhi, Shogakukan

Three variations

After a long video shoot, the model and the crew exchange *otsukares* in varying levels of formality. Although the model may be making more money than the crew members, she uses the most polite speech form partly because she is young and female.



© Yajima & Hirokane / Ningen Kōsatō, Shogakukan

Crew 1: お疲れさん。
Otsukare-san.
 “Thank you.” (PL3)

Crew 2: お疲れ!
Otsukare!
 “Thanks.” (PL3-2)

Model: お疲れさま でした!
Otsukare-sama deshita!
 “Thank you very much!” (PL3)

- these variations of “Thank you” don’t really correspond to the varying politeness levels of *otsukare*. In fact, the PL labels we have assigned are rather arbitrary.

Omachidō-sama

The standard line used by waiters and waitresses when serving a customer is *Omachidō-sama* (*deshita*). *Machidō* is from the adjective *machidōi* or *machidōshii*, which refers to waiting impatiently for something that is long in coming, and *omachidō-sama* can be thought of as meaning either “Thank you for waiting” or “Sorry to have kept you waiting.”



© Nakajima Tōru / Puro no Hitori Goto, Shogakukan

Waiter: おまちどーさまー
Omachidō-sama—
 “Sorry to have kept you waiting.” (PL3-2)

Customer: うむ。
Umu.
 “Mmm.” (PL2)

Osewa-sama

Leaving the doctor's office, this child's mother uses the expression *osewa-sama*. *Sewa* (世話) means “help/aid/good offices,” so *osewa-sama* means “Thank you for your help.” The child has been something of a terror during the visit — hence the doctor's concern about his blood pressure.



© Usui Yoshihito / Kureyon Shin-chan, Futabasha

Mother: ど、どうも お世話様 でした。
Do, dōmo osewa-sama deshita
 “Thank you for your help.” (PL3)

Child: 元気 だしてね。
Genki dashite ne.
 “Chin up, now.” (PL2)

Sound FX: はあ はあ はあ
Hā hā hā
 (sound of heavy breathing)

Doctor: け、血圧 が...
Ke, ketsuatsu ga...
 “M- my blood pressure ...”

Nurse: せ、先生...
Se, sensei...
 “D-doctor ...”

Gochisō-sama

In a restaurant or at home, *gochisō-sama* is the appropriate way to thank the one who prepared/provided the meal. The expression can be used to thank someone for any gift of food.



© Abe & Kurata / Aji Ichimon Me. Shogakukan

Sound FX: ワイ ワイ
Wai wai
(boisterous noise of diners)

ハハハ ハハハ
Ha ha ha Ha ha ha
(laughing)

Woman: ごちそうさまでした...
Gochisō-sama deshita
"Thank you (for a wonderful meal)." (PL3)

Osomatsu-sama

At a karaoke bar, this woman is apologizing for her poor singing with an expression that comes from *somatsu* ("coarse/crude/inferior/shabby"). She is likely to apologize this way even if she sang very well — as a matter of modesty. Using this same expression, a modest host or hostess will respond to a guest's *gochisō-sama* with an apology implying the food was coarse/inadequate/poorly prepared no matter how sumptuous the feast may have been.



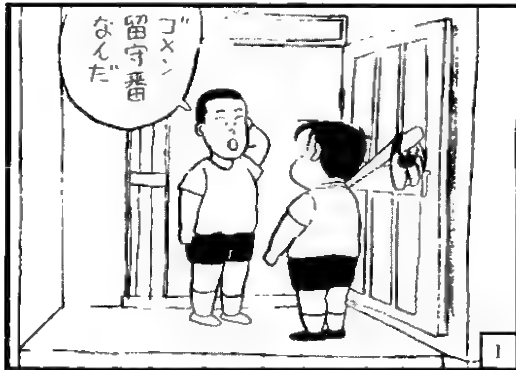
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1st Woman: うまい!!
Umai!!
サイコー!!
Saikō!!
アンコール!!
Ankōru!!
"Good!! Great!! Encore!!"

Sound FX: パチッ パチッ パチッ
Pachi pachi pachi
(clapping sound)

2nd Woman: おそまつさまでした!!
Osomatsu-sama deshita!!
"It was awful."





1

First Friend: ゴメン 留守番 なんだ
Gomen Rusuban na n da
 sorry watching house (explan.)
"Sorry, I'm supposed to watch the house."
 (PL2)

- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), has become an informal word for apologizing.
- *rusu* refers to "absence from home," and *ban* means "watch/guard." *Rusuban (o) suru* refers to the act of staying behind to watch the house while the others are away, and *rusuban* is the "title" of the person who remains behind.
- *na n da* shows he is making an explanation, "it's that . . ." *da* is the PL2 equivalent of *desu* ("is/are").



2

2nd Friend: これから 塾 に行かなきゃ[なん]ないんだ
Korekara juku ni ikanakya [nan]nai n da
 from now cram school to must go (explan.)
"I have to go to my cram school class now."
 (PL2)

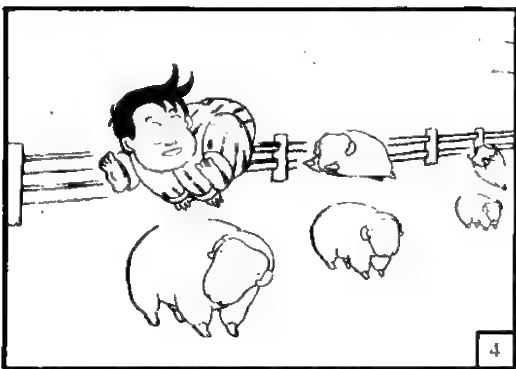
- *juku* refers to private, after-school classes many Japanese school children attend in an effort to gain an advantage in the entrance examinations for high school and college/university.
- apparently the artist/letterer made a mistake and the *nura*, or more likely its contraction, *nan*, was left out of *ikanakya (nan)nai*. This is a contraction of *ikanakereba nuranai* ("must go"), from the verb *iku* ("go"): *ikanai* = "don't/won't go" → *ikanakereba* = "if don't go" → *ikanakereba naranai* = "it won't do if (I/you) don't go" = "(I/you) must go."
- *n da* shows he is making an explanation. The explanatory form for after a verb or adjective is *n(o) da*; for after a noun, *na n(o) da* (see first frame).



3

Boy: つまんない 1日 だったな
Tsumannai ichinichi datta na
 boring/uninteresting one day was (exclam.)
"What a boring day it was!" (PL2)

- *tsumannai* is a contraction of *tsumaranai* ("boring/tedious/dull").
- *-nichi* is the counter suffix for "days."
- *datta* is the PL2 equivalent of *deshita* ("was/were") — i.e., the past form of *da* seen in the first two frames.
- ending the sentence with the short sound *na* would be like reflecting to himself, "it was, wasn't it?" (the expected answer being "Yes"). Lengthening *na* to *nā* gives it the feeling of an exclamation, "What a . . . it was!"



4

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1

A: おまえ さア将来 の こと 考えた ことあるか?
Omae sa shōrai no koto kangaeta koto aru ka?
 you (pause) future ('s) things thought have you ever
 "Say, have you ever thought about the future?" (PL2)

B: ないよ。
Nai yo.
 not exist/have not (emph.)
 "No." (PL2)

- *omae* is a rough/informal, masculine word for "you."
- *sa* or *sā* is a particle used colloquially as a kind of verbal pause, something like teens' use of "like/you know" in colloquial English. In this case he is essentially trying to get the other fellow's attention.
- *shōrai* is used when referring to the future of someone/something in particular, while *mirai* is used in a more abstract references to "the future."
- ... *no koto* is an expression meaning "about ..." when followed by verbs implying speaking or thinking.
- *kangaeta* is the plain/abrupt past form of *kangaeru* ("think").
- the past form of a verb plus *kato (ga) aru ka* asks the question, "Have you ever ... ?" With a non-past verb it becomes "Do you ever ... ?"



2

B: 考え事 すると 10秒 で 眠っちゃうんだよな
Kangaegoto suru to jūbyō de nemutchau n da yo na
 deep thinking do when 10 seconds in fall asleep (expl) (emph)
 "When I think about things, I fall asleep in ten seconds." (PL2)

A: はア?
Hā
 "Oh?" (PL2)

- *kangaegoto* is from *kangaeru* ("think") and *koto* ("thing"; *k* changes to *g* for euphony), and it implies not just ordinary thinking but "deep thoughts/ponderings."
- *to* after a verb has a conditional "if/when" meaning.
- *nemutchau* is a contraction of *nemutte shimau*, from *nemuru* ("go to sleep"). *Shimau* after the *-te* form of a verb implies the action or its result is complete and/or undesirable.
- *n da* is a contraction of *no da*, which indicates he is making an explanation. He implies, "I don't think about things because ..."

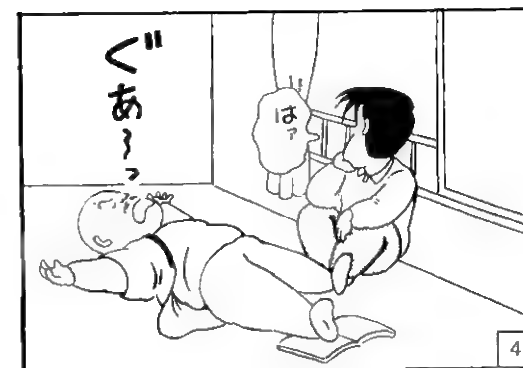


3

A: なんで 眠っちゃうんだ よ?
Nande nemutchau n da yo?
 why fall asleep (explan.) (emph.)
 "Why do you fall asleep?" (PL2)

B: なんで って 言われても なア...
Nande te iwarete mo nā...
 why (quote) even if is said (pause)
 "Even if I am asked 'Why,' you know ..."
 → "I don't know. I wonder ..." (PL2)

- asking a question with *da* or *n da* is masculine and can sound very rough, with or without the emphatic *yo*. Here it's more the feeling that he is "pressing" for an explanation because he's puzzled/mystified.
- *iwarete* is the *-te* form of *iwareru*, the passive form of *iu* ("say"). "Even if I am asked why?" implies "I don't know how to answer."
- *nā* in this case functions as a verbal pause while he ponders an answer.



4

Sound FX: ぐあー
Guā!
 Snore! (sound of powerful snore)

A: はア...
Hā
 (sigh of comprehension & resignation)



1

Narration: オバタリアンは コーディネイトできない
Obatarian wa kōdineito dekinai
obatarians as-for coordinate cannot
Obatarians can't coordinate (their outfits). (PL2)

Arrows: 紫 緑
Murasaki Midori
Purple Green

Husband: そそれ着て いくの か?
So sore kite iku no ka
th- that wear-and go (explan.) ?
"You're going to wear that?" (PL2)

- *dekinai* is the negative form of *dekiru* ("can/able to do").
- *kite* is the *-te* form of *kiru* ("put on/wear" for clothing that involves putting arms through sleeves). *Kite iku* is literally "put on and go" → "wear."
- asking a question with *no ka* shows he is seeking an explanation.



2

Arrow: 茶
Cha
Brown

Husband: そそのくつはくのか?
So sono kutsu haku no ka
th- those shoes wear (explan.) ?
"You're going to wear those shoes?" (PL2)

- *haku* means "put on/wear" for apparel one puts one's legs or feet into/through, including pants, stockings, and shoes.



3

Obatarian: うるさい わ ねー
Urusai wa ne-
noisy/bothersome (fem.) (colloq.)
"Oh, be quiet!" (PL2)

気に入ったもの着て何 が 悪い の よーっ
Ki ni itta mono kite nani ga warui no yo-!
like things wear what (subj.) is bad (expl) (emph)
"What's wrong with wearing things I like?" (PL2)

えらそう に!! 自分 は どうなの!! えーっ!!
Erasō ni Jibun wa dō na no E-!
air of importance with yourself as-for how (explan. ?) Huh?
"You talk like an authority, but how about yourself? Hunh?" (PL2)

- *urusai!* when spoken sharply is equivalent to English "Shut up!/Be quiet!"
- *wa* is a colloquial particle used mostly by women, and *ne* in this case serves as emphasis: "You sure are noisy" → "Shut up!/Be quiet!"
- *ki ni itta* is the past form of *ki ni iru*, an expression meaning "to like/be pleased with." *ki ni itta mono* = "things I am/you are pleased with"
- *erasō* is the adjective *erai* ("eminent/important [person]") with the suffix *-sō* indicating "an air/appearance of," so *erasō ni* implies "[act/speak] with an air/appearance of importance/authority."



4

Husband: わしは 大丈夫
Washi wa daijōbu
I/me as-for safe/all right
"I'm safe..." (PL2)

Husband: これ 一着 しかな い から...
Kore itchaku shika nai kara
this one suit/outfit other than don't have because
"... because I only have this one suit." (PL2)

- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *itchaku* combines *ichi* ("one") and *-chaku*, the counter suffix for suits.
- *shika* followed by a negative later in the sentence means "only."
- *nai* is the negative form of *aru* ("have/exist"), so (*itchaku*) *shika nai* means "have only (one suit)."

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1

Narration: オバタリアンは 夫の 給料 に 不平をいう
Obatarian wa otto no kyūryō ni fuhei o iu
 obatarian as-for husband's pay about complains
Obatarians gripe about their husbands' pay. (PL2)

Obatarian: そう なの よー。
Sō na no yō-
 like that (explan.) (emph.)
 いつまでたっても 安月給!!
Itsu made tatte mo yasū-gekkyū
 is forever cheap-monthly pay
"That's right. (His salary is) forever such a measly salary." (PL2)

- *kyūryō* is the most general term for referring to "wages/salary." *Gekkyū* in the second sentence refers specifically to "monthly salary."
- *na no* is the form of the explanatory *no* for after nouns/pronouns. It can be literally thought of as "It's that.../the situation is that..."
- *yō* is essentially an emphatic particle, but it often takes the place of *da/desu* ("is/are") in feminine speech. *Sō yō* = "it is so/like that" → "that's exactly so/that's right."
- *itsu made tatte mo* is an expression meaning "no matter how much time passes/no matter how long one waits" → "forever."
- *yasu-* is the prefix form of *yasui* ("cheap/inexpensive"). The prefix usually implies "cheap" in the sense of "shoddy/inadequate/meager."



2

Obatarian: そう でしょー
Sō deshō-
 like that right?/isn't it
"Right?" → "Isn't that the truth!" (PL2)

Obatarian: あんな ん で
Anna n de
 that kind of (nom.) with
 どうやって 生活しろ って いう の よねー
dō yatte seikatsu shiro tte iu no yone-
 how live (command) (quote) say (expl.) (emph.)
"How does he expect me to live on that kind of pay, anyway?" (PL2)

Sound FX: バリ バリ
Bari bari
 (effect of biting/chewing crisp rice cracker)

- *n* is a contraction of the *no* that makes what precedes it into a noun, so *anna n(o)* is literally "that kind of one" → "that kind of salary/pay."
- *yatte* is the *-te* form of *yarū* ("do"), so *dō yatte* is literally "doing how/in what manner" → "how?"
- *seikatsu shiro* is a command form of *seikatsu suru*, which means "to live" in the sense of "getting by." Asking a question with a question word plus a quoted command form is like saying "What/when/how is [he] commanding me to [do]?" → "What/when/how does he expect me to [do]?"
- *ne-* at the end of a sentence shows that the speaker expects/assumes the listener will agree. In this case the expected agreement is with the implied meaning: that it's preposterous for her husband to expect her to get by on his small salary.



3

Sound FX: ゴホッ
Goho! (effect of coughing/clearing his throat)



4

Obatarian: 今日も 残業 なし!!
Kyō mo zangyō nashi
 today also overtime is none
"Today, too: no overtime!" → "He's home again today without any overtime!" (PL2)

- *nashi* is the classical Japanese form of *nai* ("is none/does not exist"), but is still used in certain idiomatic expressions today. It often has a more emphatic feeling than the equivalent form of *nai*.



1

Co-worker: おっ！ ナウイね サンドイッチかい？
O! nauī ne Sandoitchi kai
 (exclam.) now-ish aren't you sandwiches (?)
 “Say, you’re really with-it! (You brought) sandwiches?” (PL2)

Tōchan: おう
 〇
 “Yeah.” (PL1-2)

- *nauī* (“up-to-date/with-it/fashionable”) is the English word “now” turned into a Japanese adjective by adding *-i* (this makes it look like Japanese adjectives such as *samui*, *katai*, etc.). It’s written here completely in katakana, but it’s also seen written as ナウイ, with the final *i* in hiragana. More properly, foreign words (including words which are adjectives in their original language) are made into Japanese adjectives by adding *-na* — e.g., *gōjasu-na* (“gorgeous”) — so when *nauī* first became a vogue word some years ago it sounded something like “now-ish” sounds in English. We considered translating *nauī* as “trendy,” but トレンディ (*torendi*) is also used in Japanese. A brief survey published in the January, 1992, issue of *Nikkei Anthropolos* magazine showed that many readers considered the word *nauī* to have become passé.
- *kai* is a colloquial equivalent of *ka*, the question marker, but *kai* has a softer, friendlier tone.

2

Tōchan: ドリンク は アイスティー よ！
Dorinku wa aisutii yo
 drink as-for iced tea is (emph)
 “And my drink is iced tea.” (PL2)

- *dorinku* and *aisu tii* are from the English.
- in informal speech, the emphatic *yo* can replace *da/desu* (“is/are”). Or, you could say that the verb *da/desu* had been dropped here.

3

Co-worker: ドリンク たあ ますます ナウイ ね
Dorinku tā masu masu nauī ne
 drink as-for-saying all the more now-ish (colloq)
 “Calling it *dorinku*, (You’re getting) more and more with-it.” (PL2)

Sound FX: モグ モグ
mogu mogu
 Munch munch (effect of chewing food)

Tōchan: あたぼう よ 小岩 の 生まれ よ
Atabō yo Koiwa no umare yo
 of course (emph) (place name) (of) birth is/was (emph)
 “Of course. I was born in Koiwa.” (PL2)

- *atabō* is a slang/dialect equivalent of *atarimae*, (“of course”).
- *tā* is a contraction of *to wa*, indicating a quote.
- *Koiwa no umare* is literally “(my) birth (is) of Koiwa.”
- these men think of themselves as *Edokko* (“children of Edo”), but Koiwa, on the far eastern fringe of modern Tokyo proper, would not have been part of old Edo. It’s a “modern/progressive” suburb compared to the traditional *shitamachi* (“low city”) part of Tokyo most closely associated with *Edokko*. Part of the humor here derives from the fact that *Edokko* are known for being diehard traditionalists — hence the remark about his using the English word, *dorinku*.

4

Co-worker: ハシ で 食べる の かい？
Hashi de taberu no kai
 chopsticks with eat (explan.) (?)
 “You eat them with chopsticks?” (PL2)

Tōchan: こー しねいと 食った 気がしね んだ
Ko- shinei to kutta ki ga shine n da
 like this if don’t do ate not feel like (explan.)
 “If I don’t do it like this, I don’t feel like I’ve eaten.” (PL2)

- *shinei* and *shine* are both masculine, (*shitamachi*) dialect forms of *shinai*, the plain negative form of *suru* (“do”). The expression . . . *ki ga shinai* means “don’t feel like . . .”
- *kutta* is the plain past form of *kuu*, an rough/informal verb for “eat” used mostly by males.
- *to* after a verb has a conditional “if/when” meaning.
- *n(o) da* shows he is making an explanation.



ファミリー
マイケル一家
“恐怖の1日、”

Title: マイケル^{マイケル}-家^家 “恐怖^{恐怖} の 1 日^{1 日}”
Maikeru famirii “kyōfu no ichi-nichi”
 Michael family fear/panic of one-day
The Michael Family's “Day of Terror”

- *famirii* (“family” in katakana) is written above the kanji that would normally be read as *ikka* “(one) family/household.” Strictly speaking, the *fa* sound does not exist in Japanese (only *ha*), but it can be synthesized this way with the combination *fu + a*. The *a* is usually written in a smaller size to indicate that it replaces or blends with the *u* sound in *fu*.
- the kanji 家 (*ka*) can mean “house,” or “family.”
- *kyōfu* = “fear/terror/dread/panic”

1

Sound FX: ダンッ

Dan!

Bam! (sound of the plastic shampoo bottle being banged down on a hard surface)

- the small *tsu* (ッ) at the end of this sound indicates that it is cut off sharply, an effect we approximate with an exclamation mark.

Bottle: 猫 用 シャンプー

Neko yō shanpū

cat for use with/by shampoo

Cat shampoo

- *yō* (“use/usage”) after a noun means “for use with/by . . .”

2

“Sound” FX: バサッ

Basa!

(sound/effect of towel being thrown down on a hard surface)

3

“Sound” FX: バッ

Ba!

(sound/effect of hair dryer suddenly landing on the towel)

4

Sound FX: チャッ

Cha!

(sound of a zipper closing)

5

Woman: よ〜〜し。

Yōshi.

“All right.”

やる か!!

Yaru ka!

do (it) (?)

“Shall I/we do it?” ▶ **“Here we go!!”**

- *yoshi*, literally “good/all right/OK,” is used to express determination or resolution when starting a task.
- *yaru ka*, literally “[Shall I/we] do it?” is a rhetorical question indicating that she is in fact ready to “do it.” It could be considered as a kind of last-minute check—“I think I’m ready; is there anything else I need to prepare?” It’s something like the English expression “Shall we get started?”



6

Michael: ケハ...
Kuha
 (yawning sound)

8

Michael: ん...
N
 "... hm?"

9

Woman: マイケル!! ポッポ おいで～～
Maikeru! Poppo! Oide—
 “Michael!! Poppo! Come here.” (PL2)

- *oide* is a polite word which can refer to the act of coming, going, or being in a certain place. Although it is inherently polite/honorific, it can also be used by parents to children with a rather firm tone. The single word *oide* is short for *oide kudasai* (polite request) or *oide nasai* (gentle command).

10

Poppo: む...
Mu...
 “Gulp.”

Michael: あ あれは...
A- are wa...
 “Th- that’s...”

11

Michael: み みんな!! 逃げろ～～ シャンプー だ!
Mi- minna! nigero— Shampū da!
 e- everyone escape/flee shampoo is
 “E- everybody!! Run for it! It’s the shampoo!” (PL2)

Sound FX: ドドッ
do do!
 (a thud thud sound of paws hitting the floor as they run away)

Cats: フギャッ
Fugya!
 (a screaming/wailing sound)

- *nigero* is the plain command form of the verb *nigeru* (“run away/escape/flee”). The final *o* is lengthened because the word is being “called” out instead of simply spoken.

12

Woman: あっ バレた か...
A! bareta ka...
 (excl) discovered (?)
 “Oops! The cat’s out of the bag...” (PL2)

- *bareta* is the plain past tense of the verb *bareru* (“be found out/discovered”). The question here, of course, is rhetorical.



13

Woman: 待ちなさ〜い! / 今日こそ洗いますからね!!
Machi-nasai! / Kyō koso araimasu kara ne!
 wait (command) today for sure (will) wash because (emph.)
“Wait! ’cause I’m going to wash you today for sure!!” (PL3)

Poppo: ウニャ〜〜ッ
Unyā!
“Meow!”

Kitten: ピキ〜〜ッ
Pikii! (squeal of fright or surprise)

- *machi-nasai* is a gentle command form of the verb *matsu* (“wait”).
- *koso* adds emphasis to the word preceding it. In this case, *kyō koso* = “definitely today/today for certain.”

14

Woman: まず は ポッポ だ!!
Mazu wa Poppo da!
 to begin (subj.) Poppo is
“First, (it’s) Poppo!!”

“Sound” FX: ガッ
Ga! (sound/action of the woman grabbing hold of the cat)

Poppo: アニャ〜〜ッ
Anyā—!
“Meaaw!” (variation on *nyā*, the standard “meow”)

- *mazu* = “first of all/to begin with/for starters.”

15

Michael: あー ポッポ!!
A— Poppo!
“Oh no, Poppo!!”

Kitten: ママ〜〜!
Mamā!
“Mama!”

16

Poppo: あなた〜〜!
Anata—!
“Honey!”

Sound FX: ダダッ
Dada! (thumping sound of running feet)

Michael: ポッポ〜〜!
Poppō!
“Poppooo!”

- *anata*, literally, “you,” is often used by Japanese women to address their husbands, something like “dear/honey.”

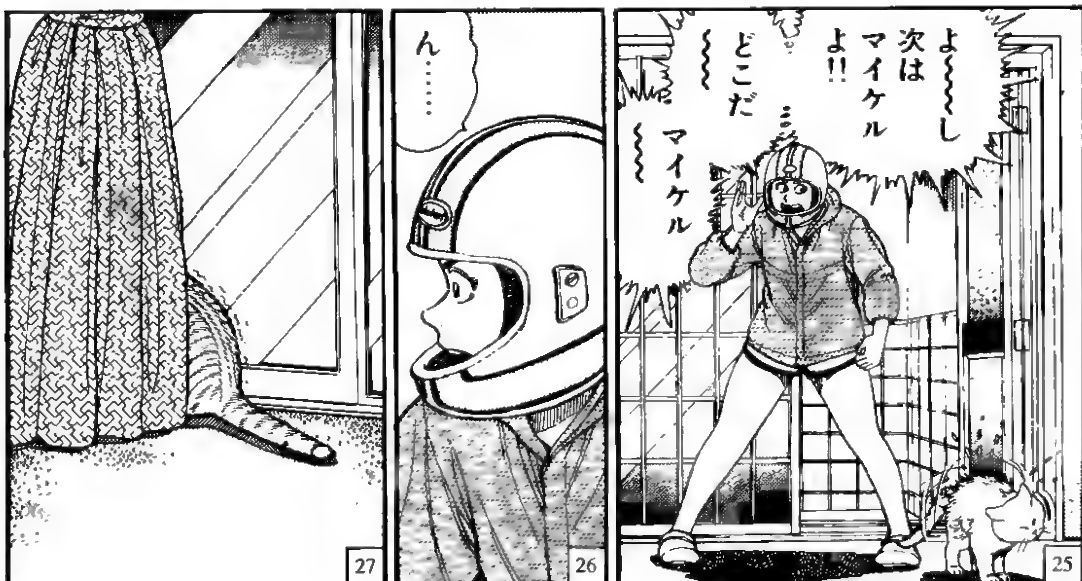
17

Sound FX: バタン
Batan
Bang! (sound of the door being slammed shut)

18

Sound FX: ジャーッ
Jā! (sound of water running)

Poppo: フギヤアアア
Fugyaaa (screaming or wailing sound)



20

Poppo: ウギヤ~~~ ウギヤ~~~
Ugyā Ugyā (screaming/wailing sound)

Sound FX: ジャーッ
Jā! (sound of running water)

Woman: 殺されそうな 声 出す んじゃな~~~い!!
Korosaresō-na koe dasu n ja nāi
 as if being killed voice emit (neg. command)
“Don’t scream like you’re about to be killed!” (PL2)

- *korosaresō-na* (“as if being killed”) combines *korosareru*, the passive form of *korosu* (“kill/murder”) and *sō*, a suffix used to mean “as if/like.” The final *-na* makes this into an adjective.
- *koe* = “voice”; *koe (o) dasu* = literally “put out a voice” → “say aloud/raise one’s voice.”
- *n ja nai* creates an emphatic negative command.

21

Woman: じっとしてなさい ってば~~~
Jitto shite-nasai ttebā
 hold still (command) if (I) say
“I’m telling you to hold still!” (PL3)

Sound FX: バシヤ バシヤ
Basha basha (sound of splashing water)

Poppo: フギヤ ギヤ ギヤギヤ~~~
Fugya gya gya gyā (screaming/wailing sound)

- *jitto shite-(i)nasai* is a gentle command form of *jitto shite-(i)ru*, from *jitto suru* (“hold still/be quiet”).
- ... *tteba* is a contraction of ... *to ieba*, “if/when I tell you ...” The implied meaning is “If/when I tell you to hold still, hold still.”

22

Woman: で~~~!!
Dē
“Ooouch!!”

Sound FX: ゴン
Gon
Bonk (thudding sound of helmet hitting the wall)
 バシヤ バシヤッ
Basha basha! (sound of splashing water)

Poppo: フギヤ~~~
Fugyā (screaming/wailing sound)

- *dē* comes from *itē*, a corruption/slang form of *itai* (“Ouch!/That hurts!”). This substitution of *ē* for the *ai* sound is typically rough, masculine speech, but is sometimes used by females in moments of stress, especially in informal situations where there are only cats around.

23

Sound FX: ギッ
Gi!
Squeak! (sound of the door opening)

Woman: ハア ハアハア
Hā hā hā (panting sound)

24

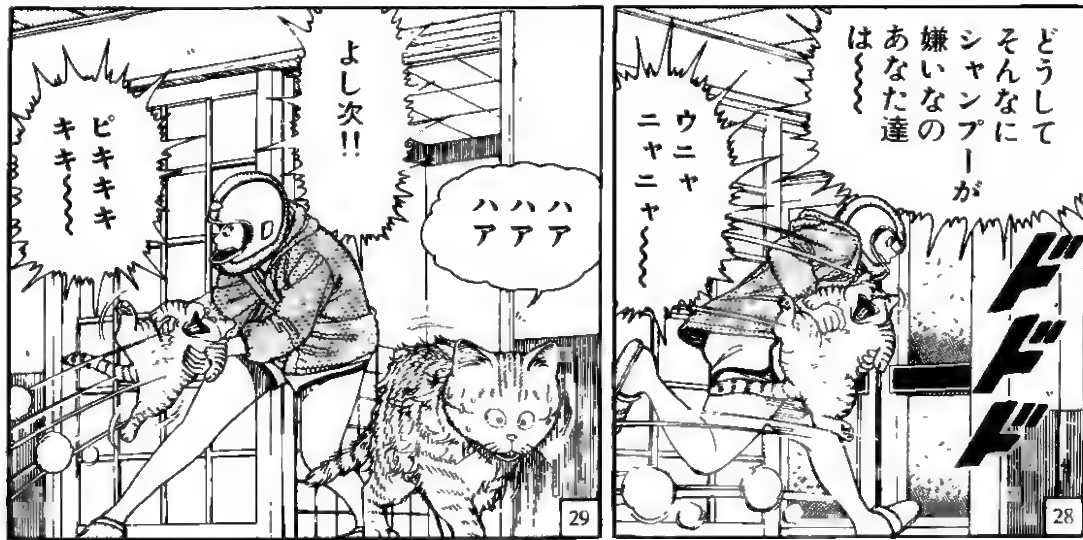
Poppo: ハアハアハア
Hā hā hā (panting sound)

25

Woman: よ~~~し 次 は マイケル よ!! / どこ だ~~~ / マイケル~~~
Yōshi tsugi wa Maikeru yo!! / Doko dā. / Maikerū
 okay next as-for Michael (emph.) where is/are Michael
“All right, next is Michael!! Where are (you)? Michael!” (PL2)

26

Woman: ん...
N
“Hmm...”



28

Woman: どうして そんなに シャンプー が 嫌いなの、 あなた達 は～～
Dōshite sonna ni shanpū ga kirai na no, anata-tachi wa—
 why to that extent shampoo (subj.) dislike (explan.?) you (plural) as-for
“Why do you guys hate (being) shampoo(ed) so much?!” (PL2)

Sound FX: ド ド ド
Do do do
 (sound of running feet)

Michael: ウニャニャ ニャ～～
Unya nya nyā
“Meow meo meooo!” (PL2)

- although it corresponds in usage to the English verb “hate,” *kirai* is actually a noun, and so takes the particle *ga* (subject marker), rather than *o* (object marker).
- since *kirai* is a noun, it’s necessary to add the particle *na* before the informal question marker *no*.
- the suffix *-tachi* is a plain/informal way to make personal nouns plural.
- this sentence is an example of inverted syntax — the topic, *anata-tachi*, is stuck on the end of the sentence, almost as an afterthought, or perhaps to emphasize who it is that dislikes being shampooed.

29

Michael: ハア ハア ハア
Hā hā hā
 (panting sound)

Woman: よし 次!!
Yoshi tsugi
“All right, next!!”

Kitten: ビキキキキキ～～
Piki ki ki ki kii
 (frightened shrieking)

30

Woman: ふ～～
Fū
“Whew.”
 やっと 全員 終わった～～
Yatto zen’in owattā
 finally all members finished
“At last, they’re all finished.” (PL2)

- *zen’in* = “all the members/the entire group.”
- *owatta* is the plain/abrupt past form of the verb *owaru* (“end/finish/complete”).

31

Woman: ん…
N
“Hmm…?”

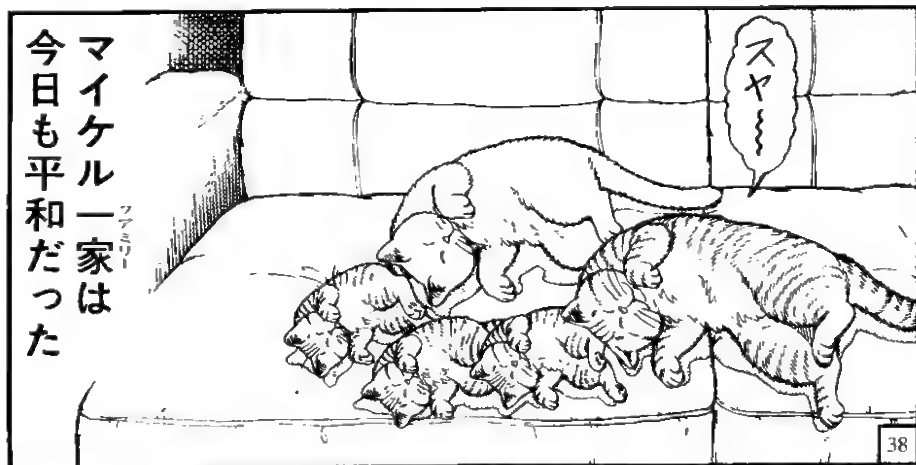
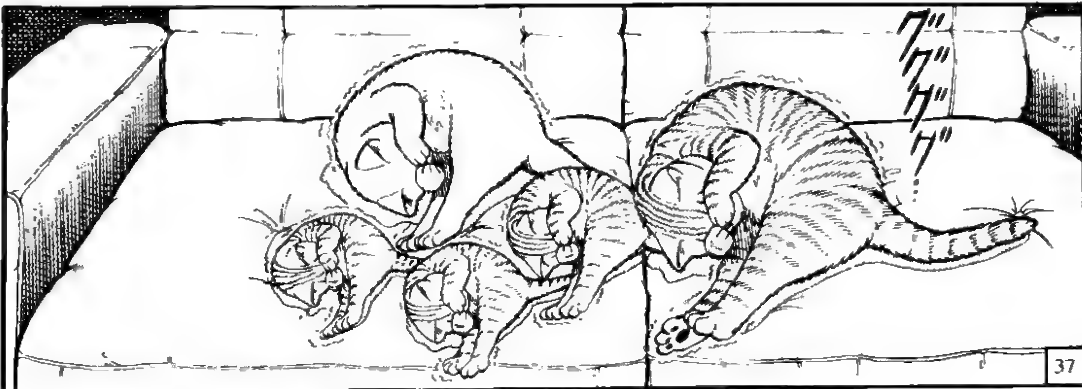
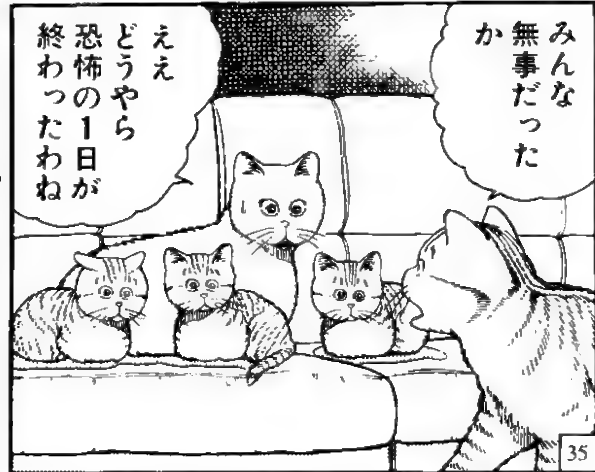
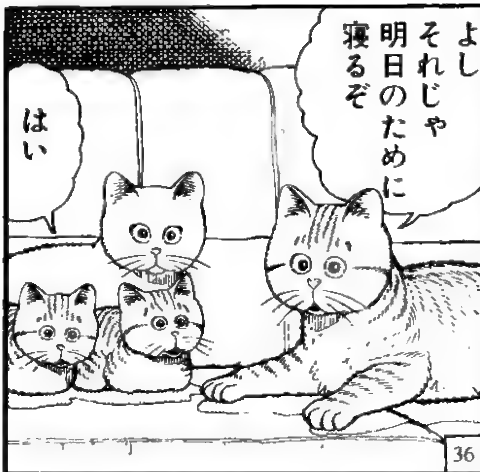
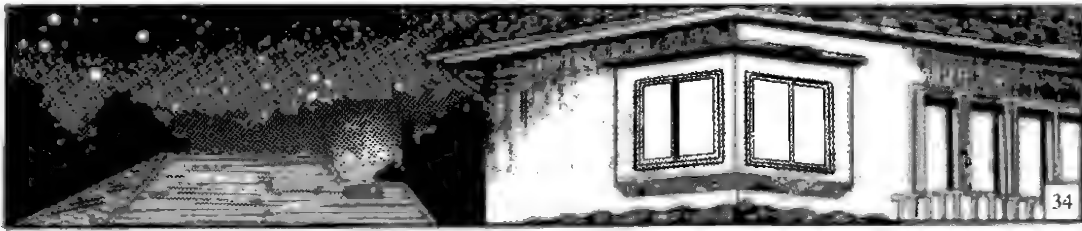
32

Woman: あ～～っ
Ā!
“Oh, no!”

33

Woman: それじゃ なんにもならない じゃないの～～!
Sore ja nan ni mo naranai ja nai no—
 then/in that case it doesn’t become anything is it not that
“If you do that, it’s all for nothing!?” (PL2)
 まったくも～～
Mattaku mō
“Ooh, you’re so aggravating!”

- *sore ja* is a contraction of *sore dewa* (“in that case/then”).
- *naranai* is the plain/abrupt negative form of the verb *naru* (“become/come to”).
- *nan ni mo naranai* = “it doesn’t become anything” > “it comes to nothing.”
- *ja nai no*, a colloquial form of *dewa arimasen ka*, makes a rhetorical question that is in effect an accusation.
- *mattaku mō* is an exclamation of exasperation. *Mattaku* literally means “completely/utterly,” and *mō* literally means “already/now.”



35

Michael: みんな 無事 だった か
Minna buji datta ka?
 everyone without incident was (?)

“Did everyone make it through the day safely?” → “**Is everyone OK?**” (PL2)

Poppo: ええ どうやら 恐怖 の 1日 が 終わった わね。
ē dō yara kyōfu no ichi-nichi ga owatta wa ne.
 yes somehow or other terror of one-day (subj.) ended (fem. emph.)

“Uh-huh, somehow or other the day of terror has ended, hasn’t it.” (PL2-fem)

- *buji* is written with kanji meaning “without incident,” implying “without (harmful) incident” → “safe/OK.”
- since the word *buji* refers to (the absence of) incidents that might have happened during the course of the day, it is natural that Michael uses the past form, *datta*.
- *ē* is a colloquial affirmation used like *hai*.
- *dō yara* = “somehow or other/with difficulty”
- *owatta* is the plain past form of the verb *owaru* (“end/finish/complete”).

36

Michael: よし それじゃ 明日 のために 寝る ぞ。
Yoshi sore ja ashita no tame ni neru zo.
 all right in that case tomorrow for sleep (masc. emph.)

“All right then, (let’s) get some sleep for tomorrow.” (PL2)

Kittens: はい。

Hai

“Yes, Daddy.”

- *no tame ni* = “for (the benefit of)/for (the purpose of)/on account of”
- *zo* is a masculine way of adding emphasis.

37

FX: ググググ...

Gu gu gu gu

(a pulling/stretching effect)

38

FX: スヤ～～

Suyā

(effect of sleeping peacefully)

Narration: マイケル^{77.} 一家 は 今日 も 平和 だった。

Maikeru famirii wa kyō mo heiwa datta.

Michael family as-for today also peace was

The Michael family was at peace again today.

祝！百万人目



Title: 祝！ 百万人目

Shuku Hyakumannin-me

Congratulations! One-Millionth (Patient)

- *shuku* means "celebration/congratulations," but it is a written form whereas *Omedetō gozaimasu* is a spoken form.
- *hyaku* ("hundred") + *man* ("ten thousand") makes "a hundred ten-thousands" — i.e., "one million." —*nin* is the counter suffix for people, and *-me* is the suffix for items in a sequence ("first/second/tenth/hundredth/etc.").

Sign: 病院

Byōin

Hospital

Doctor: おめでとう ございます

Omedetō gozaimasu

"Congratulations!" (PL3-4)

Sound FX: パチ パチ パチ パチ パチパチ

Pachi pachi pachi pachi pachi pachi

Clap clap clap clap clap

FX: パツ!

Pa! (effect of ball with banner & confetti popping open)

Banner: 祝！ 100万人目

Shuku Hyakumannin-me

Congratulations! One-Millionth (Patient)

- *omedetō gozaimasu* ("congratulations") is the standard expression for offering congratulations verbally. In informal speech, *omedetō* is sufficient.

Doctor: あなたが 当病院 開業 以来

Anata ga tō-byōin kaigyō irai
you (subj.) this hospital open for business since

万人目 の お客さま です。

hyakumannin-me no o-kyaku-sama desu
1 millionth ('s) customer is/are

"You are the one-millionth customer since this hospital opened." (PL3)

- *tō-* (当) is a prefix meaning "this –/the present –/the – in question," and *byōin* means "hospital," so *tō-byōin* = "this hospital."
- *kyaku* is literally "visitor" (*o-* and *-sama* are both honorific), but it is also the word for "customer/client." Patients are usually referred to as *kanja-san/sama*, though, so *o-kyaku-sama* sounds a bit more business-like than one might normally expect of a hospital.

Doctor: 記念に 無料で

Kinen ni muryō de

as a commemoration without charge/for free

盲腸 の 手術 を させていただきます。

mōchō no shujutsu o sasete itadakimasu

appendix of operation (obj.) will have you allow me to do

"To commemorate, we will give you a free appendectomy." (PL3)

Tanaka: わー お母さーん

Wā Okāsa—n

"Waahh, Mo-m-my!" (PL2)

Sign At Door: 手術室

Shujutsu-shitsu

Operating Room

- *sasete* is the *-te* form of *saseru* ("cause/allow to do"), which is the causative form of the verb *suru* ("do"), and *itadakimasu* is the PL3 form of *itadaku* ("receive"). *Sasete itadaku* literally means "I will have you allow me to do," which is actually just a polite way to say "I will do."

NINGEN KŌSATEN

Yajima Masao • Story
Hirokane Kenshi • Art

矢島正雄・作
弘兼憲史・画

人間交差点

Yajima Masao and Hirokane Kenshi found success in the manga world by largely ignoring the standard formulas. In *Ningen Kōsaten* there are few exotic locations, minimal sex and violence, and no continuing characters. The series, which ran for ten years in Shogakukan's *Big Comic Original* (ビッグコミック・オリジナル), produced a remarkable collection of stories about "intersections" or "crossroads" (交差点 *kōsaten*) in the lives of humans (人間 *ningen*).



Each story in the series is self-contained, and there is a photo-realistic quality to the drawings, which present modern Japan with all its beauty and warts—no effort has been made to glorify or sentimentalize it. Still, the uniformity of Japan's post-war development allows readers to recognize their own hometowns. Fans treasure these scenes since middle-class neighborhoods are gradually being replaced by steel and concrete buildings; an aura of impending loss is ever present in the series.

There are heroes and villains, but most of the characters are just people muddling through life the best they can. They are easy to recognize and to identify with, and the fact that they are drawn as real Japa-

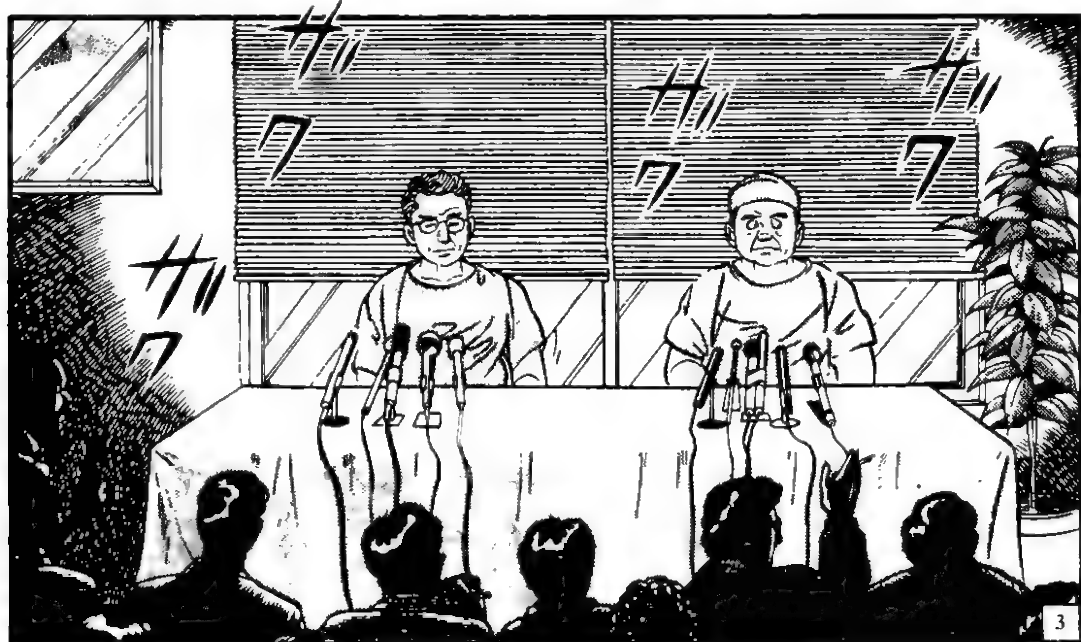


nese—no huge, round blue eyes, and no exaggerated features—adds to the feeling of everyday reality. Their language is also realistic and direct.

In Japan, every person has two sides: *tatema* (建て前), the public face; and *hon*ne (本音), the true inner feelings which remain hidden to all but one's closest friends. *Ningen Kōsaten* deals with *hon*ne, giving an honest look at emotions in Japan few outsiders ever see.

The artist half of the team that created *Ningen Kōsaten*, Hirokane Kenshi, is now enjoying tremendous success with his new solo series, *Kachō Shima Kōsaku* (課長島耕作), which appears in Kodansha's *Comic Morning*. He has also teamed up with another writer, Inose Naoki, to produce a new series for *Big Comic Original* called *Last News* (ラストニュース).

第六話 窓



Title: 第六話 窓
Dai-rokuwa Mado
Story No. 6: Window

1

Narration: 京浜 医大 附属 病院
Keihin Idai Fuzoku Byōin
 (name) medical college attached hospital
Keihin Medical College Hospital

Sign on Roof: 京浜 医科 大(学)
Keihin Ika Dai(gaku)
Keihin Medical College

- *Keihin*, combining the last characters from the city names 東京 Tōkyō and 横浜 Yokohama, is used in the names of quite a few institutions and businesses that are located or active in the area of the two cities.
- *idai* is an abbreviation of 医科大学 *ika daigaku*, “medical college/university.”
- *fuzoku* means “attached to/affiliated with.” The word frequently appears in the official names of hospitals and high/middle/grade schools that are affiliated with colleges or universities.

2

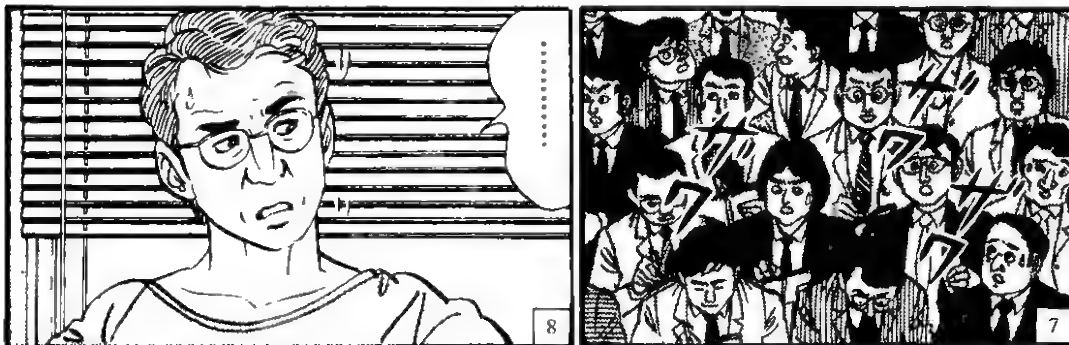
Sign: 記者 会見 会場
Kisha kaiken kaijō
 reporters interview site/meeting place
Press Conference Room

Sound FX: ザワザワザワ
Zawa zawa zawa
 (the buzz/hum of a crowd — usually representing the relatively low sound of a crowd in the distance/background, or of a nearby crowd talking with lowered voices. cf. *wai wai, gaya gaya*)

- *kaijō* combines the kanji for “meet” and “place/location.”

3

Sound FX: ザワザワザワザワ
Zawa zawa zawa zawa
 (the buzz/hum of a crowd)



4

Reporter: 癌 患者 など から 摘出した 卵巣 を
Gan kanja nado kara tekishutsu shita ransō o
 cancer patient(s) etc. from extracted/took out ovary/ovaries (obj.)
 患者 に 無断で 体外 受精 研究 に 使った と いう の は 本当 ですか?!
kanja ni mudan de taigai jusei kenkyū ni tsukatta to iu no wa hontō desu ka?
 patient to without notice in vitro fertilization research in/for used (quote)say (nom.) as-for truth is it?
“Is it true that you have used ovaries removed from cancer patients and others for in vitro fertilization experiments without the patients’ permission?” (PL3)

- *tekishutsu shita* is the past form of *tekishutsu suru*, a technical-sounding word for “extract/take out.” *tekishutsu sareta*, in frame 6, is its passive form: “are/were extracted/taken out.”
- *taigai* means “outside the body” and *jusei* refers to the process of fertilization → “in vitro fertilization.”
- *to iu no wa* is a quotative form that essentially turns the complete sentence preceding it into a noun and makes it the topic (“as for . . .”) of *hontō desu ka* (“is it the truth?” → “is it true?”).

5

Reporter: ついこの間 も T大 で 同じようなこと が あったばかり じゃないですか!!
Tsui kono aida mo T-dai de onaji yō na koto ga atta bakari ja nai desu ka!
 just recently too T University at same kind of thing (subj.) has just occurred isn’t it/hasn’t it?
“Wasn’t there a similar incident at T University just recently?” (PL3)

FX: ムッ

Mu! (an FX word indicating his angry reaction)

- *tsui* is used with time words to emphasize how recent the time indicated is.
- *bakari* after the past tense of a verb implies the action/occurrence took place very recently.
- *ja nai desu ka* is strictly speaking a question, but when spoken in an outraged tone it becomes an accusation. He is essentially accusing the doctor of an error in judgment, not really asking him a question.

6

Kataoka: 手術 によって 摘出された 卵巣 は、廃棄物 と 考えられます。
Shujutsu ni yotte tekishutsu sareta ransō wa haikibutsu to kangaeraremasu.
 surgery by means of (be) extracted ovary as-for waste matter (quote) can think/consider
“An ovary extracted in surgery can be thought of as waste.” (PL3)

Kataoka: だから、研究 に 使う こと に対して 特に 患者の 同意 が
Dakara kenkyū ni tsukau koto ni taishite toku-ni kanja no dōi ga
 so/therefore research in use (nom.) in regard to especially the patient’s consent (subj.)
 必要 とは 思いません... でした。
hitsuyō to wa omoimasen... deshita.
 necessary (quote-emph.) don’t think didn’t
“So I don’t . . . didn’t think I especially needed the patients’ consent for using them in research.” (PL3)

- *kangaeraremasu* is the PL3 potential (“can/able to –”) form of *kangaeru* (“think”).
- Kataoka almost stops with *omoimasen* (“I don’t think . . .”); but realizing that that sounds too strong, even defiant, he softens his statement by quickly adding *deshita* — to make it past tense and imply he may think differently now. The structure of Japanese is ideally suited to such last-second adjustments in one’s tone.

7

Sound FX: ザワザワザワ
Zawa zawa zawa
 (buzz/hum of reporters reacting to his statement)

9

Reporter: しかし ですね、受精させて 培養した 卵子 のうちの いくつかは
shikashi desu ne jusei sasete baiyō shita ranshi no uchi no ikutsuka wa
 but/however (emph.) fertilized-and cultured/grown ovum/ova among several
 母体 に 戻せる ところ まで いっていた と 聞きました!!
botai ni madoseru tokoro made itte-ita to kikimashita!
 mother’s body to can return place as far as had gone (quote) [I] heard
“But I’ve heard that among the ova that were fertilized and grown, several reached the point where they could be returned to a/the mother’s body.” (PL3)

その 卵子 を 生命 とは 認めない わけですか?!
sono ranshi o seimei to wa mitomenai wake desu ka?
 that/those ova (obj.) life (quote-emph.) don’t recognize is it the case that?
“Don’t you recognize those ova as being alive?” (PL3)

- *desu ne* after *shikashi* (“but/however”) can be thought of as a verbal pause intended to draw attention to what he is about to say, so its effect is essentially emphatic.
- *jusei* is “fertilization,” and *jusei sasete* is from the causative verb form, *jusei saseru* (“cause fertilization”).

(continued on following page)



(continued from previous page)

10

Kataoka: この研究 に関しては、動物 実験 だけでは 不十分 と 思う。
Kono kenkyū ni kanshite wa dōbutsu jikken dake de wa fujūbun to omou.
 this research in regard to as-for animal experiments with only inadequate (quote) think
"For this research, I don't think animal experiments are sufficient." (PL2)

人間の 卵子 を 使った 基礎 研究 が 求められていた...

Ningen no ranshi o tsukatta kiso kenkyū ga motomerarete-ita.
 human ('s) ova (obj.) used basic research (subj.) was sought/needed

"Basic research using human ova was required." (PL2)

- *tsukatta* is the past form of *tsukau* ("use"), and *ningen no ranshi o tsukatta* is a complete thought/sentence modifying *kiso kenkyū* ("basic research") → "basic research using human ova."
- *motomerarete-ita* is from *motomerareru* ("be sought/desired/demanded"), the passive form of *motomeru* ("seek/demand").

11

Kataoka: 医学 の 進歩 は 基礎 研究 の 繰り返し なくしては あり得ない。
Igaku no shinpo wa kiso kenkyū no kurikaeshi naku shite wa arienai.
 medical science ('s) advancement as-for basic research ('s) repetition if eliminate cannot exist/occur
"The advancement of medical science is not possible without the repetition of basic research." (PL2)

- *kurikaeshi* = "repetition/reiteration"; here it implies that basic research must be piled on more basic research, not that the same research must be repeated.
- *naku shite* is the *-te* form of *naku suru*, from the adverb form of *nai* ("not exist") and *suru* ("do/make"). *naku suru* can mean "make disappear/eliminate" or "lose," and *naku shite wa* can literally be thought of as "if it is lost/eliminated" → "without."

12

Sound FX: パシャ パシャ パシャ
Pasha Pasha Pasha
 (effect of reporters' cameras flashing)

13

Matsue: 片岡教授 も 私 も 手術後 で 非常に 疲れています。
Kataoka kyōju mo watashi mo shujutsu-go de hijō-ni tsukarete-imasu.
 Prof. Kataoka too I/me too after surgery is/are very/extremely are tired
"Professor Kataoka and I have both just finished surgery and are very tired." (PL3).

申し訳ありませんが、記者 会見 は これで 打ち切らせて頂きたい と思いますッ。
Mōshiwake arimasen ga kisha kaiken wa kore de uchikirasete itadaki-tai to omoimasu.
 I'm very sorry but press conference as-for with this would like to cut off/end I think

"I'm very sorry, but (I think) we would like to end the press conference at this point." (PL3)

- *kyōju* following a name is equivalent to the English "Professor" used as a title before the name.
- *shujutsu* = "surgery/operation" and the suffix *-go* means "after/post-" so *shujutsu-go* = "after surgery."
- *de* is a continuing form of *desu* ("is/are"), so *shujutsu-go de* is literally "is/are after surgery, and..." → "have just finished surgery, and..."
- *tsukarete-imasu* is the PL3 equivalent of *tsukarete-iru* ("am/are tired") from the *-te* form of *tsukareru* ("become tired") and *iru* ("be/exist").
- *mōshiwake arimasen* is a polite/formal apology. It literally means "I have no excuse" but is better thought of simply as "I'm very sorry" or "Please accept my apologies."
- *uchikirasete* is the causative ("make/let...") *-te* form of *uchikiru* ("cut off/put an end to [an event]"), and *itadaki-tai* is from *itadaku* ("receive" — polite). *itadaku* after the *-te* form of a verb implies having someone else do the action for oneself, so *uchikirasete itadaku* could literally be thought of as "I will have you let me put an end to" — which is merely a polite way of saying "I will put an end to."
- *-tai to omoimasu* is the PL3 form of *-tai to omou* ("I think I want/would like to -"). This ending, too, adds to the politeness by making the statement less direct.

14

Reporter: 卵巣 を 提供してもらった 病院 には、 実験のこと を 言ってあったんですか?
Ransō o teikyō shite moratta byōin ni wa, jikken no koto o itte-atta n desu ka?
 ovaries (obj.) provide [did] for/to you hospitals to as-for about the experiments (obj.) had you spoken/told?
"Had you told the hospitals that provided the ovaries about the experiments?" (PL3)

- *teikyō shite* is the *-te* form of *teikyō suru*, "offer/put at (someone's) service/provide." Its noun form, *teikyō*, is heard constantly on Japanese TV in expressions equivalent to English "sponsored/brought to you by."
- *moratta* is the past form of *morau* ("receive" — neutral), which after the *-te* form implies having someone do the action for oneself — here meaning for the doctors. *Ransō o teikyō shite moratta* is a complete thought/sentence ([you] had [them] provide ovaries for you) modifying *byōin* ("hospitals").
- *itte-atta* is the past form of *itte-aru*, the *-te* form of *iu* ("say/tell") plus *aru* ("exists"). *aru* after the *-te* form means the action has already been done.

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15

Reporter: 松江さん。

Matsue-san.

“Mr. Matsue.” (PL3)

Reporter: 他人の 卵子 を 勝手に 実験 に 使う ことに
Tanin no ranshi o katte-ni jikken ni tsukau koto ni
 other people's ova (obj.) arbitrarily/without permission experiment in use (nom.) with

倫理的 問題は ない んですか?

rinri-teki mondai wa nai n desu ka?

ethical problem as-for doesn't exist (explan.) is it?/does it?

“Isn't there an ethical problem with using other people's ova for experiments without consulting them?” (PL3)

- *katte-ni* implies doing something solely for one's own convenience or by one's own will, without consulting or seeking permission from anyone.
- *koto*, literally “thing,” is here being used as a “nominalizer,” to make the preceding clause into a noun: *tanin no ranshi o katte ni jikken ni tsukau koto* = “[the act of] using other people's ova for experiments without asking them.”
- *mondai wa nai* = “a problem doesn't exist,” and *n desu ka* (*n* is from explanatory *no*) is literally like “is it that . . . ?/is it the case that . . . ?” so *mondai wa nai n desu ka* means “is it the case that no problem exists?” → “is there no problem?” → “isn't there a problem?”

16

Reporter: 医学 の 進歩 の ためには、何 を やって も いい と い う こ と で す か。
igaku no shinpo no tame ni wa nani o yatte mo ii to iu koto desu ka?
 medical science ('s) advancement for the sake of anything (obj.) is okay to do (quote) say thing/explan. is it?

“Is the situation that it's okay to do anything for the sake of the advancement of medical science?”

→ **“Do you mean anything is permissible if it's for the advancement of medical science?” (PL3)**

- *yatte* is the *-te* form of *yaru* (“do”), and *-te mo ii* (or *-te ii*), literally, “it is good/okay even if”) is the standard expression for granting permission or declaring an action acceptable.
- . . . *to iu koto desu* is an expression used in making explanations. In this expression, *koto* (lit. “thing”) can be thought of as meaning “situation/explanation.” Adding *ka* makes it a question.

17

Horiz. Headlines: 患者の 卵子 無断で 実験*Kanja no ranshi mudan de jikken*

patients' ova without notice experiment

Patients' Ova Used in Experiments Without Consent**Vert. Headline 1:** 体外 受精 実験 このままで いい のか?!*Taigai jusei jikken Kono mama de ii no ka?!*

in vitro fertilization experiments as is good/okay (explan.-?)

In Vitro Fertilization Experiments: Is the Status Quo Acceptable?**Vert. Headline 2:** 患者 唖然*Kanja azen*

patients agape/astonished/stunned

Patients Stunned**Vert. Headline 3:** 倫理 無視 の 探求心*Rinri mushi no tankyūshin*

ethics ignore/disregard that spirit of inquiry

Spirit of Inquiry that Disregards Ethics**Vert. Headline 4:** 片岡教授 居直り 退官*Kataoka kyōju inaori taikan*

Prof. Kataoka defiance resignation

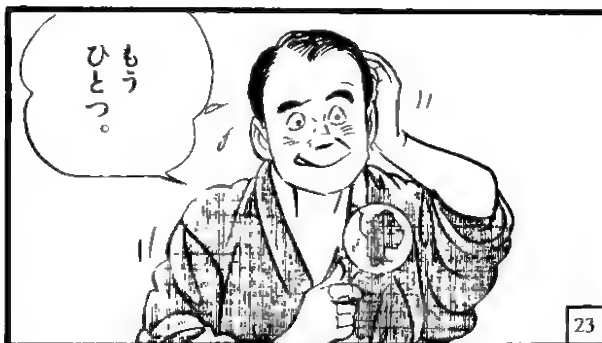
Professor Kataoka Defiantly Resigns**Vert. Headline 5:** 反省しない*Hansei shinai*

does not repent

Unrepentant

- *inaori* is the noun form of *inaoru*, which literally refers to adjusting one's posture and sitting up straight, but has the idiomatic meaning of “change one's attitude” — especially “to take a defiant attitude.”
- *hansei shinai* is the negative form of *hansei suru*, which means to reflect on one's own actions in the spirit of mending one's ways → “repent.”

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(continued from previous page)

- 18 **Sound FX:** ミーン ミーン ミーン
Miin Miin Miin (the sounds of *semi*, or “cicadas”)
- 20 **Sound FX:** ミーン ミーン
Miin Miin (the sounds of cicadas)
- 21 **“Sound” FX:** ペリ
Peri (effect of paper or something similarly thin suddenly tearing/breaking through; a more protracted tearing would be *beriberi* or *biribiri*)

Kataoka: あ
A.
“Ah.” → “Oops.”

• among the vendors’ stalls at Japanese festivals, no matter how small, there is usually at least one stall where festival-goers are urged to try their luck at catching goldfish using a very flimsy paper or wafer “net/scoop.” The game is known as *kingyo sukui*, “goldfish scooping.” For most it is an impossible task because the water quickly tears the paper or makes the wafer melt into mush, but some eventually learn to catch more than one with a single “net.” The *kingyo sukui* stall in this story is a more permanent fixture among the stalls lining the path leading to a popular shrine.
- 22 **Vendor:** クスッ。
Kusu!
(a stifled giggle/laugh)

• *kusu!* is a laughing effect more commonly associated with females, though it can also be used with men.
- 23 **Kataoka:** もうひとつ。
Mō hitotsu.
more one
“One more.” (PL2)

• *mō* before a number means that many “more.”
- 24 **Vendor:** おじさん、半年 も 毎日 通ってる のに、
Ojisan hantoshi mo mainichi kayotte-ru no ni,
uncle/mister half-year even/all of everyday have been commuting even though
全然 うまくなならない ね、アハハハハ!!
zenzen umaku naranai ne. A ha ha ha ha!
at all don’t become good/skillful do you? (laugh)
“Mister, even though you’ve been coming every day for half a year, you still don’t get good at it, do you? A ha ha ha ha!!” → “You’ve been coming every day for six months, but you don’t show any improvement at all, do you. Ha ha ha ha!!” (PL2)

Sound FX: ミーン ミーン ミーン
Miin Miin Miin (the cries of cicadas)

• *ojisan* (lit. “uncle”) is commonly used to address men older than college age (roughly) when you don’t know their name. It is less formal than English “sir,” more like calling someone “mister,” but it’s still quite polite, so it’s not unusual to go on addressing someone as *Ojisan* even after you know his name; for politeness, children are generally expected to address adult men as *Ojisan* even when they are close acquaintances.
• *mo* after a word indicating a number or quantity implies that number/quantity is “a lot.”
• *kayotte-ru* is a contraction of *kayotte-iru*, from *kayou*, which essentially means “go back and forth” and is used to refer to commuting not only to work and school but any other place one goes on a regular basis.
• *zenzen* followed by a negative form means “not at all.”
• *umaku* is from *umai* (“good/skillful”); *umaku naranai* is the negative form of *umaku naru* = “become good/skillful.”
• *ne* at the end of a sentence expects or assumes agreement/confirmation from the listener. Here it softens her sentence by showing familiarity. She is laughing with him rather than at him.



25

Sign: 唐沢 アパート

Karasawa Apāto
(name) apartment

Karasawa Apartments

Sign: 唐沢 設備 工業 株式会社

Karasawa Setsubi Kōgyō Kabushiki-gaisha
(name) equipment manufacturing industry joint stock company

Karasawa Equipment Manufacturing Co.

- *apāto* is an abbreviated katakana rendering of English “apartment.”

26

Sound FX: トポン トポン

Topon topon

Plop plop (effect of something quite small/light dropping into water; cf. *dobon* for heavier things)

28

Matsue: どうしたんだ?!

Dō shita n da?

what's wrong?/what's the matter?

“What happened?” (PL2)

騒ぎ が 静まる まで 身 を 隠したい と言って、
Sawagi ga shizumaru made mi o kakushi-tai to itte,
uproar/hubbub (subj.) become quiet/settle down until self (obj.) want to hide/seclude (quote)said-and

“Saying you wanted to seclude yourself until the furor died down,

研究書 を どっさり 持って来て充電してる 筈 じゃなかったのか。
kenkyūsho o dossari motte kite jūden shite-ru hazu ja nakatta no ka?
scholarly books (obj.) lots/loads of bring-and be recharging supposed/expected to wasn't it the case that?
weren't you supposed to have brought lots of scholarly books here and to be recharging yourself?”

→ “What’s going on here? You said you wanted to lay low until things settled down, so I expected that you’d bring lots of research materials and be recharging yourself.” (PL2)

- *dō* is “how/in what way” and *shita* is the past of *suru* (“do”), so *dō shita* is literally “what did you do,” but it is often used idiomatically to mean “what’s wrong/what’s the matter?”
- *n* is a contraction of explanatory *no*. Asking a question with *n(o) da* sounds quite rough, like he is demanding an explanation; female speakers do not generally ask questions this way.
- *mi* can refer specifically to one’s physical body, but here it is being used more like “self.” *mi o kakusu* literally means “hide oneself” → “go into seclusion,” and *mi o kakushi-tai* makes it “want to go into seclusion.”
- *motte kite* is from *motsu* (“hold/carry”) and *kuru* (“come”) → “bring.” The *-te* form of *kuru* here gives the meaning of “and.”
- *jūden shite-ru* is a contraction of *jūden shite-iru*, the progressive (“am/are –ing”) form of *jūden suru*, “recharge.”
- *kenkyūsho o dossari motte kite jūden shite-ru* is a complete thought/sentence (“bring/brought a lot of scholarly books and am/are recharging.”) modifying *hazu*, a noun meaning “what is expected/supposed to be.”
- ... *ja nakatta no ka* is the past form of ... *ja nai no ka*, “isn’t it the case that ...”

Letters

(continued from page 20)

explanation given in writing. This is true for all matters involving pronunciation, which is exactly why our pronunciation guide has the disclaimer you mention. (The guide was left out this issue to make room for Obatarian.)

It’s interesting to note that native Japanese speakers outside Tokyo speak otherwise standard Japanese (*hyōjungo*) with different “pitch accents” (this is what we are speaking of here, not dialect accents) and never have trouble being understood. For the student of Japa-

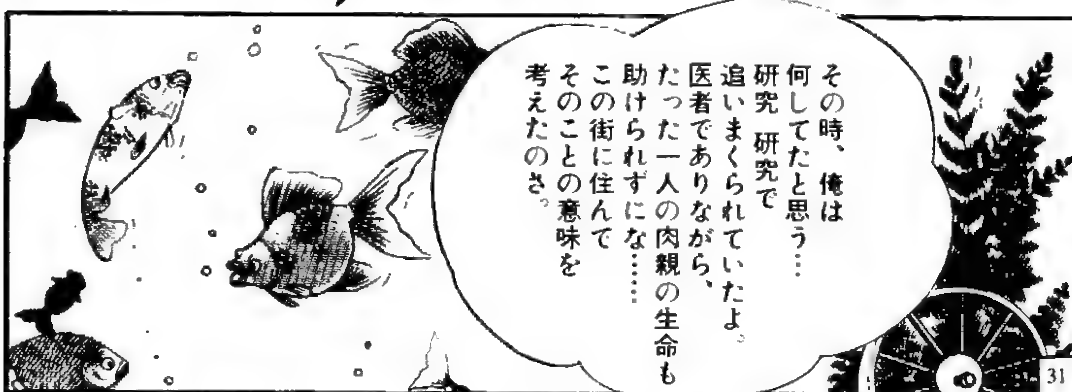
nese, a flat, even intonation will always be understood, and for Americans (and some Europeans) who tend to give their words very marked pitch accents, this may be a good way to eliminate some un-Japanese sounding speech habits.

When two or three words sound exactly alike except for pitch accent, context is going to resolve the ambiguity virtually 100 percent of the time. In practical terms, accent is probably the least important aspect of Japanese pronunciation no matter what your level of

language skill.

On the whole, we think most people are best off following Jack Seward’s advice (Learning Basic Japanese, p. 15): “the degree of variance in pitch is so small that the beginner is advised to voice all Japanese words ... with a steady evenness of pitch ... Sooner or later, depending on the sharpness of your ear, you will come to be able to distinguish among and mimic the existing minor variations in pitch.”





29

Matsue: それが 本 ひとつない ボロ部屋 にいて、
Sore ga hon hitotsu nai borobeya ni ite,
 that (subj.) book one not exist shabby room be in-and
しかも 連絡 も よこさなかったなんて...
shikamo renraku mo yokosanakatta nante...
 furthermore communication even didn't send (quote)
"But you're in this shabby room without a single book, and on top of that, the fact that you didn't even send word..." (PL2)

- *hon hitotsu nai* ("not have a single book") modifies *borobeya* ("shabby/run down room/apartment").
- *yokosanakatta* is the past form of *yokosanai*, the negative form of *yokosu* ("send/deliver [to me]").

30

Kataoka: ここは 俺 が 育った 街 なん だ 年老いた 母親 も ここで 死んだ
Koka wa ore ga sodatta machi na n da. Toshioita hahaoya mo koko de shinda.
 here as-for I/me (subj.) grew up town/neighborhood (explan.) is aged mother also here died
"This is the place where I grew up. . . My aged mother died here, too." (PL2)

FX: パラパラ

Para para (effect of sprinkling fish food)

- *ore* is a rough, masculine word for "I/me." • *sodatta* is the past form of *sodatsu* ("mature/grow up").
- when written 街, *machi* usually refers to a district/neighborhood within a larger town.

31

Kataoka: そのとき 俺 は 何 してた と 思う...
Sono toki ore wa nani shite-ta to omou
 that time I/me as-for what was doing (quote) think
研究 研究 で 追いまくられていた よ。
Kenkyū kenkyū de oimakurarete-ita yo.
 research research with was being endlessly chased by (emph.)
"What do you think I was doing then? I was being driven relentlessly by research and more research." (PL2)

医者 でありながら、たった一人 の 肉親 の 生命 も 助けられずに な...
Isha de ari nagara tatta hitori no nikushin no seimei mo tasukerarezu ni na...
 doctor in spite of being only 1 person (=) blood relation('s) life even without being able to save (colloq.)

"Without being able to save my only blood relative, in spite of being a doctor." (PL2)

この 街 に 住んで その こと の 意味 を 考えた の さ。
Kono machi ni sunde sono koto no imi o kangaeta no sa
 this town in live-and that thing's meaning (obj.) thought about (explan.) (emph.)

"Living in this town, I thought about the meaning of that." (PL2)

- *oimakurarete-ita* is a passive form of *oimakuru*, a combination of *ou* ("chase/pursue/drive") and the verb suffix *-makuru* meaning "relentlessly/without cease" → "was being driven relentlessly."
- *tasukerarezu* is equivalent to *tasukerarenaide*, the negative potential form of *tasukeru* ("help/save").

32

Matsue: 医学界 きつての 合理主義者 と 言われた おまえ に じゃあ、
Igakukai kitte no gōri shugisha to iwareta omae ni shichā,
 medical world the most/greatest pragmatist (quote) was called you for
"For someone who was called the greatest pragmatist in medicine,

ちょっと ほされた から って、ずいぶん 変わった な。
chotto hosareta kara itte zuibun kawatta na.
 a little had livelihood threatened because (quote) a lot changed haven't you

"you've sure changed a lot just because of a little professional flack." (PL2)

- *omae* is a fairly rough, masculine word for "you," and *ni shichā* is a contraction of *ni shite wa*, which essentially means "for": ... *to iwareta omae ni shichā* is literally "for you who were called ..."

33

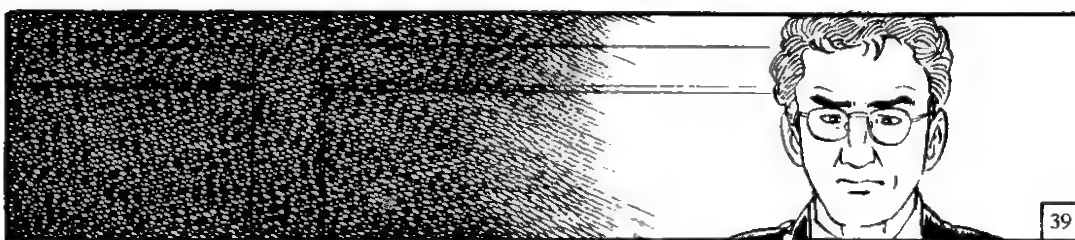
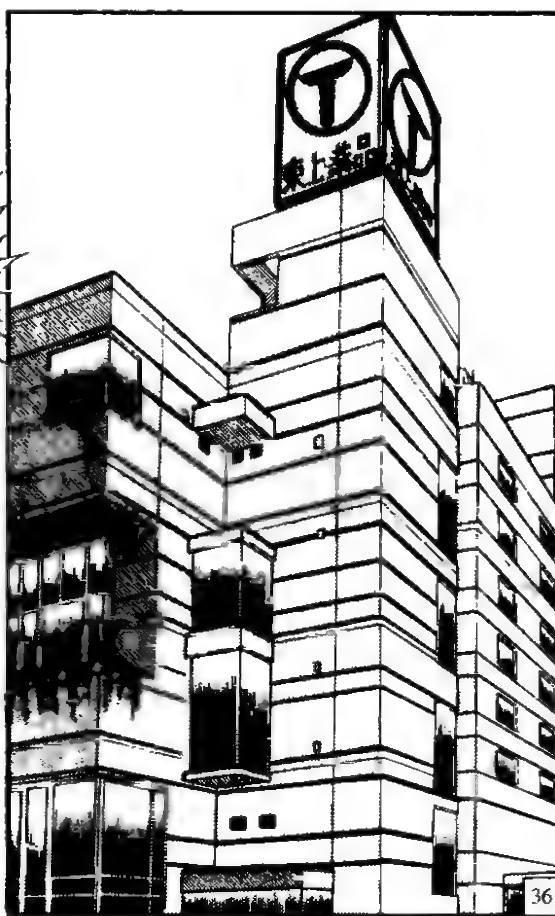
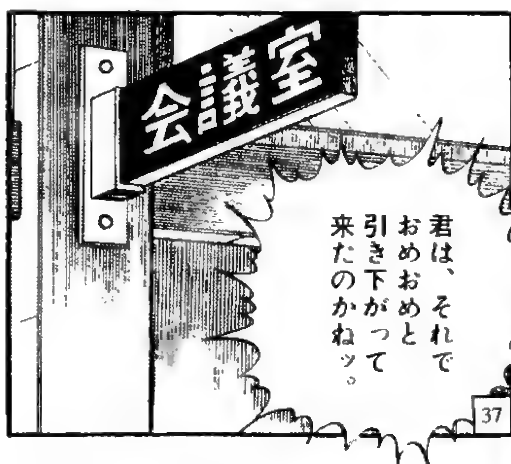
Matsue: ところで、そろそろあの 騒ぎ の 疲れ も 取れた だろう...
Tokorode sorosoro ano sawagi no tsukare mo toreta darō...
 by the way by and by that uproar off/from fatigue also was removed probably/I imagine
"By the way, I imagine your fatigue from all that furor is about gone by now..." (PL2)

具体的に 動く ように 薬品会社 から せつつかれている んだ。
Gutaiteki ni ugoku yō ni yakuhin-gaisha kara settsukarete-iru nda.
 concretely/definitely move (command) pharmaceutical co. from/by is/are being pressed (explan.)

"We are being pressed by the pharmaceutical company to make a definite move." (PL2)

- ... *yō ni iu* (*iu* = "say/tell") is an indirect command form, "tell [someone] to..." Here, *iu* has been replaced by *settsukarete-iru*, a passive form of *setsuku* ("demand/press for").

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- 34 **Kataoka:** 研究所 を 兼ねた 会員製の 総合病院 を やる 件 か...
Kenkyūjo o kaneta kai'insei no sōgō byōin o yaru ken ka...
 research center (obj.) combined with membership-based general hospital (obj.) do matter/plan ?
"(You mean) the plan to open a membership-based general hospital that will also serve as a research center?" (PL2)
 あれ なら やめた。
Are nara yameta.
 that if it is stopped/quit
"If it's that, I quit." → "If that's what you're talking about, I've decided not to do it." (PL2)
 俺 は、この 近所の 産婦人科の 病院 に 勤める ことに 決めた よ。
Ore wa kono kinjo no sanfujinka no byōin in tsutomeru koto ni kimeta yo.
 I/me as-for this neighborhood's Ob-Gyn hospital at work have decided to (emph.)
"I've decided to work at an Ob-Gyn hospital in this neighborhood." (PL2)
- *o kaneta* is an expression meaning "combined with –" or "that doubles/also serves as –, " so *kenkyūjo o kaneta . . . byōin* is "a hospital that doubles as a research center."
 - kimeta* is the past form of *kimeru* ("decide"), and . . . *koto ni kimeta* is "decided to . . ."

- 35 **Matsue:** え!?
E!?
"What?!" (PL2)

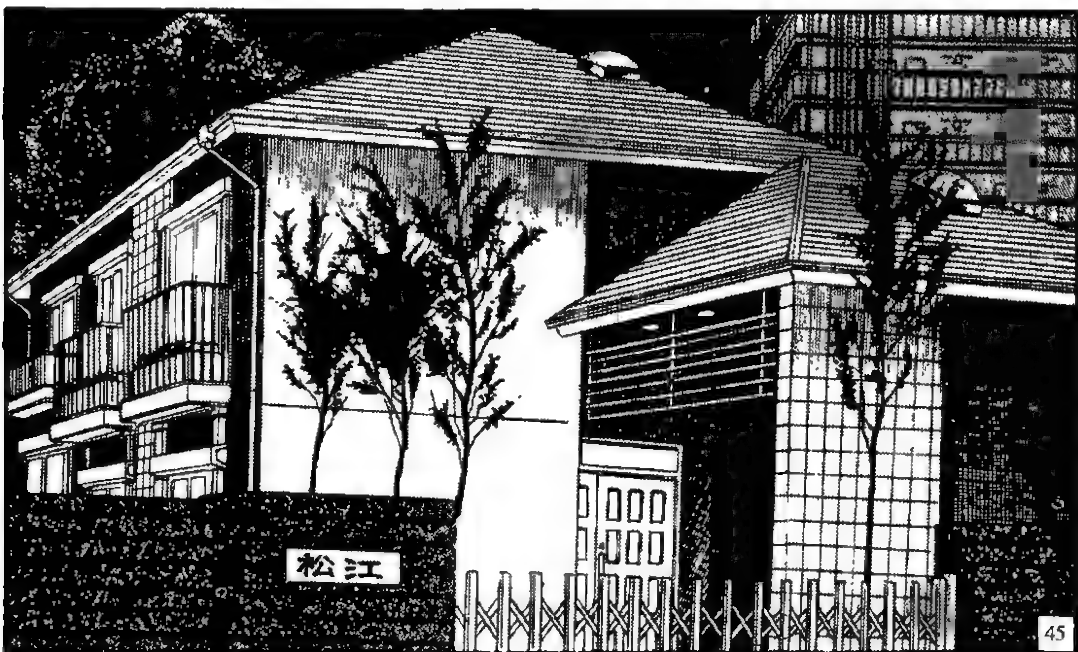
- 36 **Sign:** 東上薬品
Tōjō Yakuhin
Tojō Pharmaceuticals (corporate name)

- 37 **Sign:** 会議室
Kaigishitsu
Conference Room
- 1st Executive:** 君 は、それで おめおめと 引き下がって 来た のかねッ。
Kimi wa sore de omeome-to hikisagatte kita no ka ne?
 you as-for with that tamely/unforcefully withdrew/retreated came (explan.-?)
"And with that, you just meekly withdrew?" (PL2)
- hikisagatte* is the *-te* form of *hikisagaru* ("withdraw/pull back"), and *kita* is the past form of *kuru* ("come"). A form of *kuru* after the *-te* form of a verb often indicates that the action moves toward the speaker(s).

- 38 **1st Executive:** うち は 片岡教授 と 君 の為に、
Uchi wa Kataoka kyōju to kimi no tame ni
 this company as-for Prof. Kataoka and you for
 すでに 研究所 を 建設しているんだ ぞ!!
sude-ni kenkyūjo o kensetsu shite-iru nda zo!
 already research center (obj.) are constructing (cxplan.) (emph.)
"We are already building a research center for you and Prof. Kataoka." (PL2)
- uchi* literally means "inside" but is used frequently to refer to one's own family, company, or other group.
 - kensetsu shite-iru* is from *kensetsu suru* ("construct/build [a building/facility]").
 - zo* is a rough emphatic particle used mostly by men.

- 40 **2nd Executive:** たぶん、他の 薬品会社 か 病院 の 引き抜き が あった んでしょう。
Tabun ta no yakuhin-gaisha ka byōin no hikinuki ga atta n deshō.
 probably other pharmaceutical company or hospital ('s) recruitment (subj.) there was probably/no doubt
"He's probably gotten an offer from some other pharmaceutical company or hospital."
 無理 も ない。
Muri mo nai.
 unreasonableness even is none
"It's not unreasonable." → "It's no wonder." (PL2)
- tabun* means "probably," and is often echoed at the end of the sentence with another conjectural form, in this case *deshō* ("is probably so").
 - hikinuki* is the noun form of *hikinuku*, which combines *hiku* ("pull/draw") and *nuku* ("pull out/extract"). In the corporate context, the word refers to raids on the talent of other corporations.

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41

3rd Executive: 体外受精から派生する産業は、ビタミン剤、癌特効薬に次ぎ、
Taigai jusei kara hasei suru sangyō wa bitaminzai gan tokkōyaku ni tsugi,
 in vitro fertilization from derive industry/products as-for vitamins anti-cancer drugs next to/after
 将来我々の企業経営のカギになると言われてきています。
shārai wareware no kigyō keiei no kagi ni naru to iwarete kite-imasu.
 in future our business operation ('s) key will become (quote) is beginning to be said
"It's beginning to be said that products deriving from in vitro fertilization will join vitamins and anti-cancer drugs as (one of) the keys to future operations in our business." (PL2)

- *sangyō* strictly speaking means "industry," but the context here makes "products" more natural in English.
- *bitamin* is a katakana rendering of a European pronunciation of "vitamin." *-zai* = "compound/preparation"
- *gan* is "cancer" and *tokkōyaku* refers to a drug that is effective against a particular disease (the kanji literally mean "specially effective drug"), so *gan tokkōyaku* is "anti-cancer drug."
- ... *ni tsugi* here means "next to/following after" in the sense that products deriving from in vitro fertilization technology will be added to the other "key" products of the pharmaceutical industry.
- *iwarete kite-imasu* is the *-te* form of *iwareru* ("is said"), which is the passive form of *iu* ("say"), plus the PL3 progressive ("is/are -ing") form of *kuru* ("come"). *kuru* after the *-te* form of a verb can indicate that the action is "beginning/starting to occur."

42

2nd Executive: イギリスで人類史上初の体外受精児が誕生してから、
Igirisu de jinrui shijō hatsu no taigai juseiji ga tanjō shite kara,
 England in human history first ('s) in vitro baby (subj.) is/was born from/since
 わずか数年しか経っていないと いうのに
wazuka sūnen shika tatte inai to iu no ni...
 only a very few years have passed (quote) say even though
"Even though only a few years have passed since the first test tube baby in human history was born in England,"
 科学はすでにそれを産業にまで発展させようとしている。
kagaku wa sude-ni sore o sangyō ni made hatten saseyō to shite-iru.
 science as-for already that (obj.) industry as far as cause to develop to be on verge/in the process of
"science is already on the verge of developing it [in vitro fertilization] into an industry." (PL2)

- *kara* = "from" and *kara* after the *-te* form of a verb basically means "from the time" that action took/takes place, so it can become either "since" or "after" in English depending on the tense of the verb.
- the quotative phrase ... *to iu no ni* here is like saying "even though it is the case/situation that ..."
- *hatten suru* ("develop") + *hatten saseru* ("cause to develop") + *hatten saseyō to shite-iru* ("is on the verge of developing").

43

1st Executive: どんなことをしても片岡教授をうちに引っ張るんだ!!
Donna koto o shite mo Kataoka kyōju o uchi ni hipparu n da!
 what kind of thing (obj.) even if do Prof. Kataoka (obj.) our company to pull (emph. command)
"No matter what it takes, bring Professor Kataoka to this company!" (PL2)
 金に糸目はつけない!!
Kane ni itome wa tsukenai!
 money to fine mesh lines as-for will not attach
"I don't care what it costs." (PL2)

- *n* is a contraction of explanatory *no* and *da* is the PL2 equivalent of *desu* ("is/are"), but here the combination functions as a command.
- *kane ni itome o/wa tsukenai* (literally "not attach a string to the money"), is an idiomatic expression meaning "spare no expense/cost is no concern."

44

(Thinking): いつから、こんな口のきき方までされるようになったんだらう...
Itsu kara konna kuchi no kikikata made sareru yō ni natta n darō...
 when from this kind of manner of speaking as far as is done (to me) got so that (explan.) I wonder
I wonder when it got so they spoke to me like this? (PL2)

- *kuchi o kiku* means "speak" and *-kata* after the stem of a verb means "way/manner of doing," so *kuchi no kikikata* = "manner of speaking."

45

Nameplate: 松江
 Matsne



47



48



46



50



49

46

Matsue: ただいま。
Tadaima.
“I’m home.”

- *tadaima* literally means “right now/just now,” but it’s the standard greeting used when returning home. Mrs. Matsue gives the standard reply to this greeting in the next frame.

47

Mrs. Matsue: お帰りなさいあなた。今ちょうど正彦さんが来て、
O-kaeri-nasai anata ima chōdo Masahiko-san ga kite,
welcome home dear now just/exactly (name-hon.) (subj.) come-and
“Welcome back, dear. Masahiko has just come, and . . .” (PL2)

さなえと結婚式の相談をしているところなの。
Sanae to kekkonshiki no sōdan o shite-iru tokoro na no.
(name) with wedding (’s) consultation (obj.) are doing place (explan.)
“... is talking over the wedding plans with Sanae.” (PL2)

- *kaeri-nasai* is a relatively gentle command form of the verb *kaeru* (“return home”), so it is literally like saying “Go home/Come home.” But with the honorific prefix *o-*, it is the standard greeting given when someone comes home: “Welcome home/welcome back.” Informally it is often shortened to just *o-kaeri*.
- *anata* literally means “you,” but it is also typically used by Japanese wives in addressing their husbands.
- *shite-iru* is the progressive (“is/are -ing”) form of *suru* (“do”).
- *tokoro* literally means “place,” but when placed directly after verbs it can imply, depending on the tense of the verb, “just now did/are doing/will do.”
- *na no* is the form the explanatory *no* takes when following a noun; *na no desu* is implied. Ending a sentence with *na no* has a feminine sound.

49

Sanae: 一生に一度なんですよ、
Isshō ni ichido nan desu mono,
one life in one time (explan.) is/are because
“(Because) it’s once in a lifetime,” (PL2)

お色直しの時は照明を豪華にしたいわッ。
o-ironaoshi no toki wa shōmei o gōka ni shi-tai wa.
(hon.)-change of dress (’s) time as-for lighting (obj.) splendid want to make it/choose (fem. emph.)
“I want the lighting to be really spectacular for (my entrance after) changing my dress.” (PL2)

ほら、このコースだと宝塚みたいで素敵!!
Hora kono kōsu da to Takarazuka mitai de suteki!
look/see this course/plan if it is Takarazuka is like-and wonderful/divine
“Look! With this plan it’s really wonderful, like the Takarazuka Theater.” (PL2)

- *ironaoshi*, literally “color change/correction,” refers to the Japanese wedding custom of having the bride go through at least one change of dress, and often several, in the course of the reception.
- . . . *ni shi-tai* is the “want to” form of . . . *ni suru*, “make it . . . /choose . . .” → “want it to be . . .”
- *Takarazuka* is an all-female theatrical troupe famous for producing spectacular musicals.
- *hora* is an interjection used to get the listener to focus his/her attention on something.
- *kōsu*, a katakana rendering of English “course,” is used in Japanese to refer to a wide variety of pre-packaged plans/deals/set menus/etc.

50

Masahiko: それでやると六百万ぐらいかかるね、
Sore de yaru to roppyakuman-en gurai kakaru ne,
that with do if 6 million yen about will take/cost (colloq.)
“If we do it with that plan, it will cost about 6 million yen.” (PL2)

そのほかにヨーロッパ旅行をするわけだから、
Sono hoka ni Yōroppa ryokō o suru wake da kara,
besides that European trip (obj.) do (explan.) is/are because/so
“Besides that we’ll go on a trip to Europe, so . . .” (PL2)

なんだかんだで一千万円近くなるよ。
Nanda-kanda de issenman-en chikaku naru yo.
one thing and another with 10 million yen near will become (emph.)
“... with one thing and another it will be close to 10 million yen (altogether).” (PL2)

- *to* after a verb gives a conditional “if/when” meaning.
- *kakaru* means “takes/requires,” or, when speaking of money, “costs.”
- *wake* means “reason/cause” and can often replace the explanatory *no* when giving explanations.
- at the current rate of exchange, ¥6 million is approximately \$48,000; ¥10 million is \$80,000.



51

Sanae: 大丈夫 よ、ねえ、お父様。Daijōbu yo nē, Otōsama.
okay/all right (emph.) right? Father**"That's okay, isn't it, Father?" (PL2-4)**

- *nē* with a long vowel means the speaker strongly assumes agreement from the person being addressed.
- *Otōsama* is a more polite equivalent of *Otōsan* ("father"), but *yo nē* makes her tone informal and very familiar. It is not unusual for children of "polite" families to be taught to always address their fathers this way no matter how informal they may be in the rest of their speech.

52

Matsue: 一千万円?! どうして 結婚式 に そんな お金 を かけなきゃならないんだ。Issenman-en? Dōshite kekkonshiki ni sonna o-kane o kakenakya naranai n da.
10 million yen why wedding for that kind of money (obj.) have to spend (explan.-?)**"10 million yen?! Why should we have to spend that kind of money on a wedding?" (PL2)**

- *kakenakya naranai* is a colloquial equivalent of *kakenakereba naranai*, the "must/have to" form of *kakeru* ("budget/spend money").
- asking a question with *n(o) da* sounds quite rough, and is usually done only by males.

53

Mrs. Matsue: 何を言ってるの、あなた...Nani o itte-ru no anata...
what (obj.) are saying (explan.-?) dear**"What are you saying, dear?"**

先月 出席した 岩田教授 の 娘さん の 結婚式 は、

Sengetsu shusseki shita Iwata kyōju no musume-san no kekkonshiki wa,
last month attended Prof. Iwata ('s) daughter-(hon.) ('s) wedding as-for**"Professor Iwata's daughter's wedding that we attended last month..."**

どう考えたって 二千万 は かかってるわ。

dō kangaeta tte nisenman wa kakatte-ru wa.
no matter how [you] think [of it] 20 million at least cost (colloq.)**"...cost 20 million no matter how you look at it," (PL2)**

私は これでも 安過ぎる と思ってますよ。

Watashi wa kore de mo yasu-sugiru to omotte-masu yo.
I/me as-for this even too cheap (quote) think (emph.)**"I think we're being too cheap even as it is." (PL2)**

- *itte-ru* is a contraction of *itte-iru*, the progressive ("is/are -ing") form of *iu* ("say"), *kakatte-ru* is a contraction of *kakatte-iru*, the progressive form of *kakaru* ("take/require/cost"), and *omotte-masu* is a contraction of *omotte-imasu*, the PL3 progressive form of *omou* ("think").
- *dō kangaeta tte* is a colloquial equivalent of *dō kangaete mo*, "however/whatever one thinks."

54

(Thinking): 結局 は 金かKekkyoku wa kane ka?
the end/final analysis as-for money ?So in the end, it's money, is it? → **Everything comes down to money. (PL2)**

55

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56

Vendor: おじさん、また 魚 焦がしちゃった よ!!Ojisan, mata sakana kogashichatta yo!
uncle/mister again fish scorched (regret) (emph.)

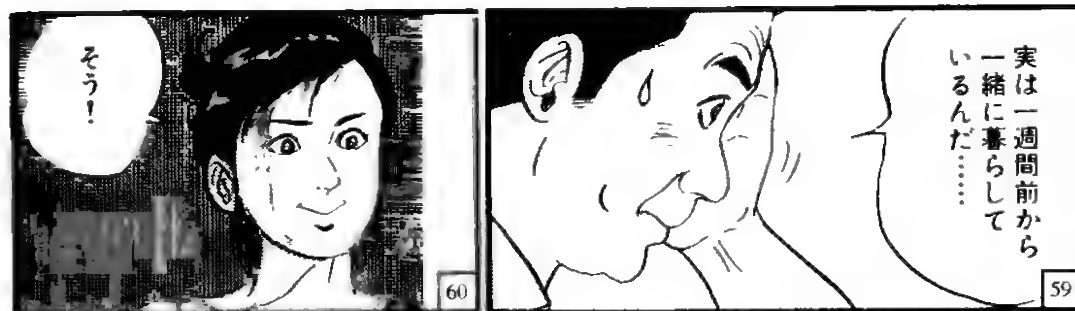
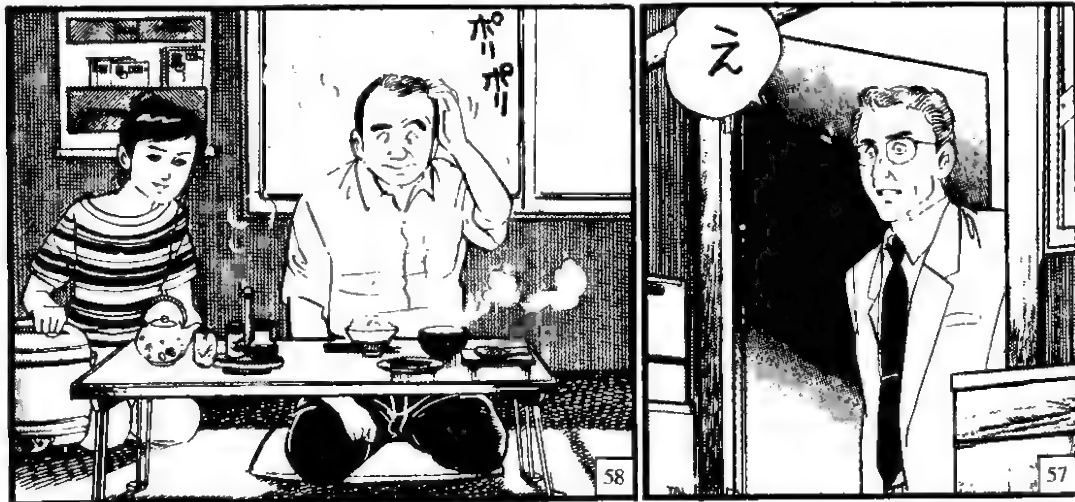
私、料理 全然駄目 なの よ ね、~~~~。

Watashi ryōri zenzen dame na no yo ne. he he he he!

I/me cooking no good at all (explan.) (emph.) (colloq.) (laugh)

"Ojisan, I burned the fish again. I'm just no good at cooking, am I? (laugh)" (PL2)

- the young goldfish vendor continues to call Kataoka *Ojisan* even though they are now on more familiar terms. "Mister" is not really an appropriate translation any more, and the more literal translation for *ojisan*, "uncle," doesn't work either, so we use *Ojisan* as if it were a proper noun.
- *kogashichatta* is a contraction of *kogashite shimatta*, from *kogasu* ("scorch/burn") and *shimau* ("finish/end"). *Shimau/shimatta* after the *-te* form of a verb implies the action is/was undesirable/regrettable.
- *zenzen* followed by a negative means "not at all"; using *zenzen* with a non-negative like *dame* ("no good") is a kind of slang that has emerged fairly recently in Japanese.



- 57 **Matsue:** え
E
“Huh?”
- 58 **“Sound” FX:** ポリ ポリ
Pori porī
(effect of scratching his head — a gesture of embarrassment or confusion)
- 59 **Kataoka:** 実は 一週間前 から 一緒に 暮らしているんだ...
Jitsu wa issshūkan-mae kara issho ni kurashite-iru n da ...
actually/in fact one week before/ago from together have been living (explan.)
“**Actually, we’ve been living together since a week ago.**” (PL2)
- *jitsu* = “truth,” so *jitsu-wa* is literally “as for the truth...” In many cases it is used to confirm the truth or correctness of some information, but it is also often used primarily to show politeness or reserve, as when breaking some bad news to someone, or when revealing an embarrassing secret.
 - *-mae* after a time word means that long “ago” (in relation to the present) or “before” (in relation to some other event/point in time).
 - *kurashite-iru* is the progressive form of *kurasu* (“live” in the sense of passing the time/getting by from one day to the next). *Issho ni kurasu* = “live together”; *dōsei suru* has the same meaning, but has more of the tone of “shack up with.”
- 60 **Vendor:** そう!
Sō!
is so
“**That’s right.**” (PL2)
- 61 **Matsue:** あ... そうか! 知らなかった、ハハハハ。
A sō ka! Shiranakatta. Ha ha ha ha
Oh is it so? didn’t know (laugh)
“**Ah... I see. I didn’t know. Ha ha ha ha.**” (PL2)
- *shiranakatta* is the past form of *shiranai* (“don’t know”), from *shiru* (“come to know”).
- 62 **Matsue:** 二十年 以上 おまえと ずっと 一緒にいた けど、
Nijūnen ijō omae to zutto issho ni ita kedo,
20 years more than you with all along was/were together with but
“**I’ve been/worked with you all along for over 20 years, but...**”
ここ 半年間 の おまえ は 別人 の ようだ。
koko hantoshikan no omae wa betsujin no yō da.
here half-year of you as-for different person is/are like
“**... here in the last six months you seem like a different person.**” (PL2)
- *zutto* by itself can mean “a long time,” but when another period of time has been mentioned, it means “steadily throughout” that period.
 - *ita* is the past form of *iru* (“be/exist”).
 - *kedo* = *keredo* = “but”
 - *koko* literally means “here/this place,” but the word is used idiomatically with time periods to mean “the recent/the last [specified period].” *Koko hantoshikan no omae* is literally “you of the last half year.”
- 63 **Vendor:** 行ってらっしゃい、おじさん!
Itte-rasshai, Ojisan!
“**Have a nice day, Ojisan!**” (PL2)
- *itte-rasshai* is the standard phrase used to send off someone leaving for work, school, an errand, or any other excursion from which the person will return home. “Have a nice day” is only an approximation. The phrase is actually a contraction of *itte irasshai*, literally, “go and come (home)” spoken in command form.

to be continued
in the next issue of **MANGAJIN**

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楽	358	GAJU, music; RAKU, pleasure; tano(shimu), enjoy; tano-(shii), fun, enjoyable, pleasant	
	75	音楽 ongaku music	347
	2324	文楽 bunraku Japanese puppet theater	111
	楽	楽天家 rakutenka optimist	141, 165
		安楽死 anrakushi euthanasia	105, 85

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楽	′	′	′	GAKU, music; RAKU, comfort, ease; tano(shii), pleasant
	白	白	白	
331 13 strokes	白	白	楽	楽しみ tanoshimi, pleasure
				音楽会 ongakukai, concert, musical
				気楽 kiraku, ease, comfort (木 15)

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ばれる	<i>bareru</i>	be found out/discovered	恐怖	<i>kyōfu</i>	terror
別居	<i>bekkyo</i>	(marital) separation	給料	<i>kyūryō</i>	wages/salary/pay
秒	<i>byō</i>	second(s)	窓	<i>mado</i>	window
病院	<i>byōin</i>	hospital	負ける	<i>makeru</i>	lose/be defeated
同意	<i>dōi</i>	consent/agreement	待つ	<i>matsu</i>	wait (v.)
ドロボウ	<i>dorobō</i>	robber	認める	<i>mitomeru</i>	recognize/acknowledge
どっさり	<i>dossari</i>	lots/loads of	見つける	<i>mitsukeru</i>	find/locate
英国	<i>eikoku</i>	England	戻す	<i>modosu</i>	return/replace
不平	<i>fuhei</i>	complaint	問題	<i>mondai</i>	problem
不十分	<i>fujūbun</i>	inadequate/insufficient	求める	<i>motomeru</i>	seek/demand
癌	<i>gan</i>	cancer	無理	<i>muri</i>	unreasonableness
豪華	<i>gōka</i>	splendor/gorgeousness	娘	<i>musume</i>	daughter
合理主義者	<i>gōri-shugisha</i>	pragmatist	何事	<i>nanigoto</i>	whatever
具体的に	<i>gutaiteki ni</i>	concretely/definitely	逃げる	<i>nigeru</i>	run away/escape/flee
はなれる	<i>hanareru</i>	come apart/separate/leave	人間	<i>ningen</i>	human (being)
反省する	<i>hansei suru</i>	reflect on/repent	おめおめと	<i>omeome-to</i>	tamely/unforcefully
派生する	<i>hasei suru</i>	derive from/originate in	押収	<i>ōshū</i>	seizure/confiscation
発展する	<i>hatten suru</i>	develop	落とす	<i>otosu</i>	drop (v.)
非常に	<i>hijō-ni</i>	very/extremely	追う	<i>ou</i>	chase/pursue/drive
引き抜き	<i>hikinuki</i>	recruitment/scouting	終わる	<i>owaru</i>	end/finish/complete
引き下がる	<i>hikisagaru</i>	withdraw/pull back	卵巣	<i>ransō</i>	ovary/ovaries
ひっかける	<i>hikkakeru</i>	hang/hook (on)	連絡	<i>renraku</i>	communication/contact
ヒモ	<i>himo</i>	string	離婚	<i>rikon</i>	divorce (n.)
必要	<i>hitsuyō</i>	necessity	倫理的	<i>rinri-teki</i>	ethical
表示	<i>hyōji</i>	marker/indicator	産婦人科	<i>sanfujinka</i>	Ob-Gyn
意外と	<i>igai-to</i>	surprisingly/unexpectedly	騒ぎ	<i>sawagi</i>	uproar/hubbub
医学	<i>igaku</i>	medical science	成功する	<i>seikō suru</i>	succeed
医科大学	<i>ika daigaku</i>	medical college/university	生命	<i>seimei</i>	life
実験	<i>jikken</i>	experiment(s)	せつく	<i>setsuku</i>	demand/press for
じっとする	<i>jitto suru</i>	hold still/be quiet	心配	<i>shinpai</i>	worry/concern/fear
充電する	<i>jūden suru</i>	(re)charge/electrify	進歩	<i>shinpo</i>	advancement/progress
会議室	<i>kaigishitsu</i>	conference room	静まる	<i>shizumaru</i>	become quiet/settle down
会場	<i>kaijō</i>	meeting place	食堂	<i>shokudō</i>	restaurant
会見	<i>kaiken</i>	interview	書類	<i>shorui</i>	paper(s)/document(s)
考え事	<i>kangaegoto</i>	(deep) thinking	手術	<i>shujutsu</i>	surgery
考える	<i>kangaeru</i>	think/ponder	出席する	<i>shusseki suru</i>	attend/be present
患者	<i>kanja</i>	patient(s)	育つ	<i>sodatsu</i>	mature/grow up
感じ	<i>kanji</i>	feeling/sense	体外受精	<i>taigai jusei</i>	in vitro fertilization
カロリー	<i>karorii</i>	calorie(s)	退官	<i>taikan</i>	resignation (from post)
通う	<i>kayou</i>	commute/go back & forth	誕生する	<i>tanjō suru</i>	be born
結婚式	<i>kekkonshiki</i>	wedding ceremony	提供する	<i>teikyō suru</i>	offer/provide
研究	<i>kenkyū</i>	research	摘出する	<i>tekishutsu suru</i>	extract/take out
建設する	<i>kensetsu suru</i>	construct/build (a building)	疲れる	<i>tsukareru</i>	become tired
決める	<i>kimeru</i>	decide	使う	<i>tsukau</i>	use/make use of
記者	<i>kisha</i>	(newspaper) reporter	勤める	<i>tsutomeru</i>	work/be employed
基礎	<i>kiso</i>	basis/foundation	打ち切る	<i>uchikiru</i>	cut off/put an end to
焦がす	<i>kogasu</i>	scorch/burn	薬品会社	<i>yakuhin-gaisha</i>	pharmaceutical company
コンタクト	<i>kontakuto</i>	contact lens	床	<i>yuka</i>	floor
繰り返す	<i>kurikaeshi</i>	repetition/reiteration	残業	<i>zangyō</i>	overtime

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.